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KEEP YOUR JEWELLERY  
BUSINESS LEGAL:  
A COMPLETE GUIDE

# making Jewellery



## 32

PROJECTS FOR A  
SUMMER  
GARDEN  
PARTY

*Inside...*

Bright wirework floral choker

Silver clay butterfly ring

Pinwheels in polymer clay

Silver daisy chain necklace

*Plus*

## 14 WEDDING DESIGNS

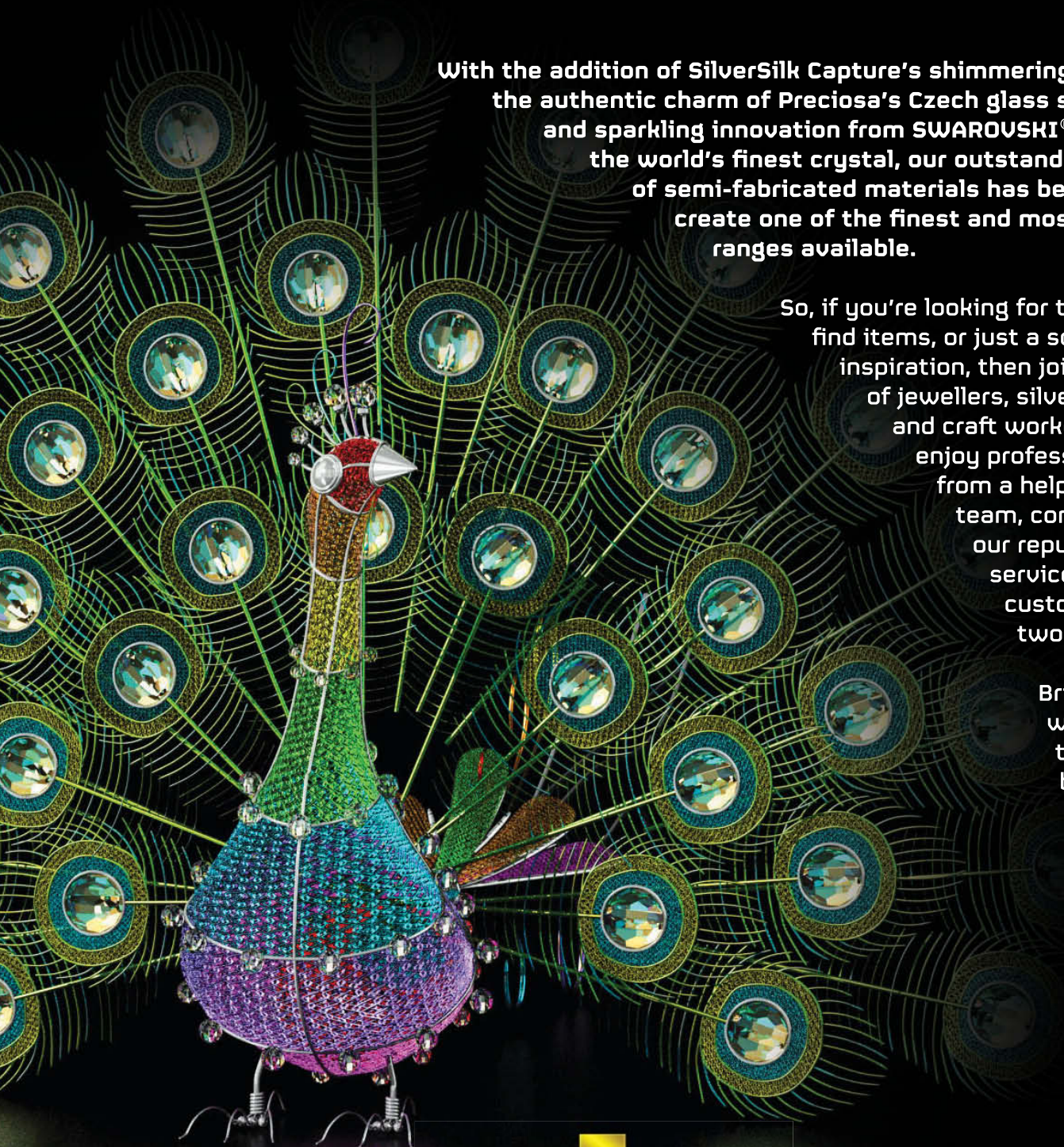
with pieces to make  
including; tiaras, hair pins,  
a bouquet and cuff

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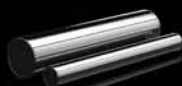
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Findings



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# 18

Pretty papillon ring



## Editor's letter

Oh finally spring is coming! The sky is bright blue today and it just makes me feel happy. This issue also made me happy as it's full of garden party inspired pieces and really, who doesn't love a party! And as a massive butterfly fan I'm coveting Nicola Beer's papillon ring (p18).

Spring is the season when everyone starts thinking about weddings. As a wedding jewellery designer, I make a lot of tiaras and accessories for weddings and it's really satisfying work, most brides are happy and having

fun so the mood is always high. So this issue also has a wedding section (p51) with 20 projects to make a bride's day. We've got ideas for tiaras, hairpins, jewellery and even a handmade bouquet!

So whether you are making for yourself or as a business, there is a lot of inspiration here for your spring makes.

Have a great month.

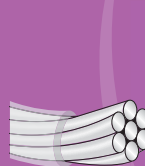
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### Congratulations Laura Ehlers Dickmeyer!

*Leather and Lace* necklace was designed by Laura Ehlers Dickmeyer.  
You can make other variations with this winning design below.



Short



Short Bow



Avant Garde

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49 Trends

Regular Colour & Style

## FEELING HOT HOT HOT!

As you prepare for the arrival of summer, encourage the sun to shine by making the most of this season's hottest trends. By Harriet Davies

**Colour red**

Green and red is back in vogue this season. It's a classic combination, but this time it's a more sophisticated take. The red is a deep, rich shade, while the green is a vibrant, almost neon shade. This combination is perfect for summer, as it's both bold and eye-catching.

**Overlook everything**

It's time to ditch the basics and embrace the bold. This season, it's all about making a statement. Whether it's a bright, neon-colored top or a pair of statement earrings, don't be afraid to stand out.

**It's all about the details**

Small details can make a big difference. This season, it's all about the little things. Think of a small, delicate necklace or a pair of small, dainty earrings. These details can add a touch of elegance to any outfit.

**It's all about the accessories**

Accessories are the key to a great outfit. This season, it's all about the accessories. Think of a large, statement watch or a pair of large, statement sunglasses. These accessories can add a touch of glamour to any outfit.

Colour & Style Regular

**Summer dresses**

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22 Colour & Style

Shopping Product review

## FLORAL TRIBUTE

Flowers are an absolute essential for spring and summer jewellery. Here are just a few of the many flower-related products that there to make your jewellery look like a work of nature. By Sue Mawson-Brown

**CERAMIC FLOWERS**

These ceramic flowers are a beautiful addition to any jewellery collection. They are made from a high-quality ceramic material and are available in a variety of colors and designs.

**FLOWER BROOCHES**

These flower brooches are a beautiful addition to any jewellery collection. They are made from a high-quality metal material and are available in a variety of colors and designs.

**FLOWER PENDANTS**

These flower pendants are a beautiful addition to any jewellery collection. They are made from a high-quality metal material and are available in a variety of colors and designs.

**POLYMER CLAY FLOWERS**

These polymer clay flowers are a beautiful addition to any jewellery collection. They are made from a high-quality polymer clay material and are available in a variety of colors and designs.

**LAMPWORK FLOWERS**

These lampwork flowers are a beautiful addition to any jewellery collection. They are made from a high-quality lampwork glass material and are available in a variety of colors and designs.

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NEW PRODUCT  
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# GARDEN DELIGHTS

*Try out some basic Ganutell techniques to make a textured flower choker necklace.*

*By Sue Mason-Burns*

**S**ue is a wirework designer and maker, originally from New Zealand she now lives and works in Birmingham where she creates her unique range of wirework jewellery from her home studio.

In this project, Sue has combined wirework with some very basic Ganutell techniques to create a flower choker. Ganutell is the Maltese art of making flowers from wire, thread and

beads. She has used colourful embroidery thread to make the petals and leaves, wound around a silver-plated wire frame. Sue has attached these flowers to a simple twisted neckwire and completed the look by making a headband and brooch to match the choker style necklace. Sue was inspired by completing this project to seek out further Ganutell techniques and attempt more advanced projects.

## MATERIALS

- 0.8mm (20 gauge) and 0.4mm (26 gauge) non-tarnish silver-plated wire
- Embroidery thread in assorted colours
- Two-hole slider beads
- 24mm flower trigger clasp
- Flush cutters
- Chain nose pliers
- Flat nose pliers
- Coiling gizmo
- Large eye needle
- GS Hypo Cement
- Low tack tape
- Drill
- Vice
- Necklace mandrel
- Nylon hammer

## RESOURCES

**Wire:** [www.wires.co.uk](http://www.wires.co.uk)

**Embroidery thread:** [www.ebay.co.uk](http://www.ebay.co.uk)

**24mm flower trigger clasp:**  
[www.bigbeadlittlebead.co.uk](http://www.bigbeadlittlebead.co.uk)

## CONTACT

[www.wonderfullywired.co.uk](http://www.wonderfullywired.co.uk)  
[sue@wonderfullywired.co.uk](mailto:sue@wonderfullywired.co.uk)



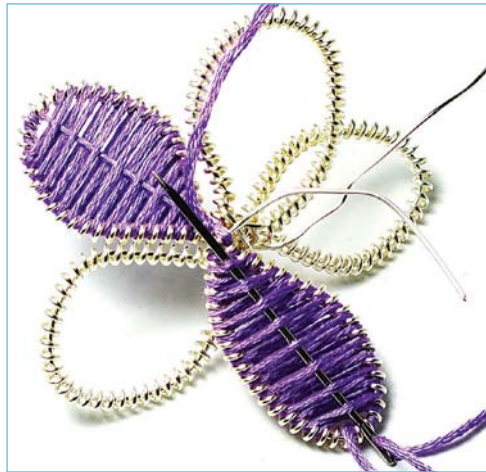
## STEP 1

Use a coiling gizmo to make a length of coiled 0.8mm wire as long as you can make it. Remove the coil from the mandrel and stretch it slightly so that you have a small space between each coil. Cut 8cm lengths from the coil. Thread the first length onto a 1m length of 0.8mm wire and form a petal. Coil to hold in place and add the next petal.



## STEP 2

Repeat until you have a flower shape. Take a 2m length of embroidery thread. Secure one end to the centre of the flower. Wind between the wire spirals of a petal. Push the embroidery thread through the large eye needle. Use the needle to pass the thread around the frame at the tip of the petal. Thread around two spirals until you reach the centre of the tip of the petal.



## STEP 3

Use the needle to weave the embroidery thread along the back of the petal through the coils you made, winding the thread around the spiral frame. At the centre of the flower, knot the longer length of thread together securely with the tail of the thread. Repeat with the remaining petals, knotting with the tail of the thread after each petal. Trim and secure each knot with glue.

## STEP 4

Make a small spiral with the shorter 0.8mm tail wire and press into the rear centre of the flower. To add leaves, pull a length of coiled wire slightly further apart to allow more embroidery thread to pass between the coils. Add to the 0.8mm wire and form a leaf shape using chain nose pliers to make the tip. Secure at the centre of the flower. Make two leaves in this way.

## STEP 5

Attach a length of green floss to the centre of the flower and wind up the leaf shape on a diagonal. At the tip of the leaf use the needle to secure around the frame, as you did for the flower petals, and take the floss back down the leaf, creating a crisscross pattern. Secure and repeat for the second leaf. Leave the 0.8mm wire tail for later use.

## Designer tips

- Tension is important when weaving the embroidery thread between the coils of wire: too tight and it will pull the frame out of shape; too loose and the thread will unravel.
- For extra security and peace of mind, use a dab of glue to hold the thread in place between the wire coils at the rear of the flowers.
- When holding wires together to go in a vice, I use electrician's tape, because it is strong and doesn't leave any residue when removed. You could also use masking tape, as long as it is low tack.



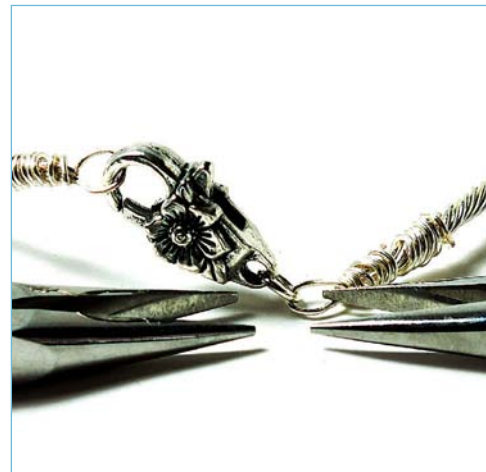
## STEP 6

Thread two lengths of 0.4mm wire through each of the holes in a two-hole slider bead. Position the bead in the centre of the flower, with the 0.4mm wire either side of two opposite petals. Turn the flower over and twist all four wires together until the slider bead is secure in position in the centre of the flower. Leave the tail wires for later use.



## STEP 7

Cut nine 50cm lengths and one 70cm length of 0.8mm wire. With the longer length in the middle of the bunch, centred with a 10cm tail at either end, secure the ends of the shorter wires with tape. Hold one taped end in a vice and the other in the chuck of a drill. Using a slow speed, twist all wires together, leaving the 10cm tails straight at either end.



## STEP 8

Form a wrapped loop with the 10cm tail pieces of wire around the larger end of round nose pliers. Wrap the tail wires around the twisted section for approximately 1cm, trim and secure. Attach the clasp to one of the loops with a strong silver-plated 5mm jumping ring. Use a necklace mandrel and a nylon hammer to form the rounded shape of the neck wire.



## Extra Projects Make a brooch and a headband

### BROOCH

Make one flower with two leaves, and attach to a small brooch back using the 0.4mm tail wires you used to attach the slider to the centre of the flower.

### HEADBAND

Make one flower with two leaves, and use the wire tails to attach securely to a tiara headband. Use the remaining 0.8mm tail to make a decorative spiral beside the flower.

## STEP 9

Attach the flowers to the neck wire using the 0.4mm and 0.8mm tail wires you left in place when making the flowers. When you are happy the flowers are secure, trim and secure the 0.4mm tail wires. Bring the remaining tails of 0.8mm wire towards the front of the flowers and form open spirals as an additional decoration around the flowers.



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# READERS' PAGE



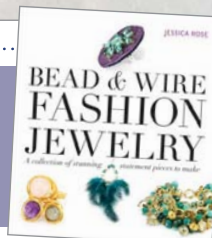
## Why can't I be a princess?

I know this isn't the correct time of year, but this tiara is one of my favourite pieces I made last year. It was a Halloween-inspired tiara, because I figured that even little vampires and witches should feel like princesses too. I made it as a competition piece, run by one of my suppliers, with the intention to take it apart afterwards. But I still find myself wandering around the house wearing it as I do housework! My business NJ's Gems is run on a part-time basis, and I am always exploring new techniques and ideas I get from the likes of your magazine to increase my abilities and skills, to offer a much more diverse range to an ever-increasing customer base.

Nicola Jamison, Co Antrim  
www.njsgems.co.uk



Nicola is this month's star letter winner. She wins a copy of *Bead & Wire Fashion Jewelry* by Jessica Rose, which shows how to design and make stunning pieces.  
www.thegmcgroup.com, 01273 488005



## Singing inspiration

I like to think outside of the box when it comes to finding inspiration for making jewellery designs, so I was thrilled when I got a copy of issue 77. The whole issue used music as inspiration for the projects inside. I loved the pieces that had been influenced by a song itself, like Tansy Wilson's necklace that incorporated song lyrics, and Karen Taylor's necklace that was inspired by the song 'Over the Rainbow'. I love a good sing and I'm going to have a good think about how some of my favourite lyrics can be the jumping off point for a beautiful piece of jewellery. Thanks for a great issue!

Victoria Baker, Shropshire



## Favourite Make Friday

On Facebook we run a competition over the weekend (launched on a Friday) where we ask you to upload a picture of something you've made that week, and our favourite wins a prize. Here are some recent winners.



**GAYNOR ARMITAGE**

www.purplecobwebs.co.uk



**CARLOS MICHELSEN**

Statement ring



**MANDY HOBSON**

Beaded peony pin

**Send your letters and pictures to:** Katie Holloway, Making Jewellery,  
86 High Street, Lewes, East Sussex, BN7 1XN or email: [katie.holloway@thegmcgroup.com](mailto:katie.holloway@thegmcgroup.com).



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# PINWHEEL PARTY

*Make a quick and easy polymer clay pinwheel charm bracelet. By Lizzi Bucklow-Holt*

**L**izzi is a polymer clay artist, teacher and member of the British Polymer Clay Guild. She loves to work in bold, bright colours, creating everything from buttons and beads to sculpture and art.

Inspired by children's windmills that spin around in the garden with a gentle breeze on a summer's day, this bracelet is playful and perfect for a garden party.

## MATERIALS

- ▶ Premo polymer clay in White, Wasabi, Peacock Pearl, Purple Pearl and Fuchsia
- ▶ Tissue blade
- ▶ Pasta machine or acrylic roller
- ▶ Ruler
- ▶ Small ball tool
- ▶ Pin tool
- ▶ Ceramic tile
- ▶ Bracelet chain, jumpings and clasp
- ▶ Headpins
- ▶ Seed beads
- ▶ Jewellery pliers

## RESOURCES

**Polymer clay:**  
[www.craftmerrily.co.uk](http://www.craftmerrily.co.uk)

## CONTACT

[www.BizziZizzi.co.uk](http://www.BizziZizzi.co.uk)  
[www.BizziZizzi.Etsy.com](http://www.BizziZizzi.Etsy.com)

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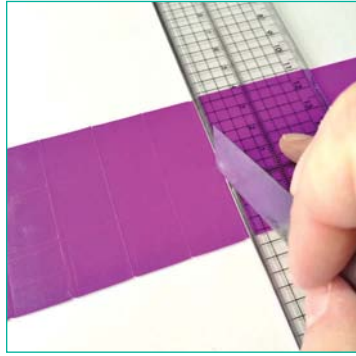
Next month *Laura Binding's organic pendant*





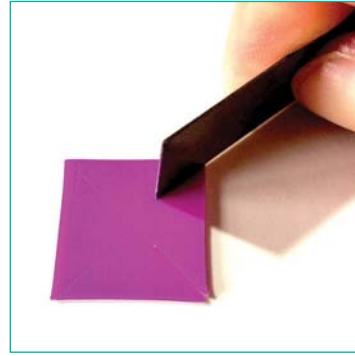
## STEP 1

Take a whole 57g block of white clay and divide it into four equal pieces. Take a quarter of a block of each four bright complementary colours. Condition each of the clay sections well, either by kneading between your fingers or running several times through a pasta machine. Roll out each piece to about 3mm thickness and lay each coloured sheet on top of a white sheet.



## STEP 2

Roll each double layer out to a thickness of 1.5mm. Trim off the rough edges and measure and cut into 2cm squares. You will need at least eight squares of each colour for this project, which will leave plenty to make another bracelet or matching items. Set aside on a non-porous surface, not paper.



## STEP 3

Taking one square at a time, gently make an impression with the edge of your blade from one corner to the other to mark the centre of the square. Cut a slit from each corner halfway to the centre.



## Extra Projects Make earrings and hairgrips

### EARRINGS

Take a headpin and add a seed bead, then make a 90 degree bend in the pin just a little way behind the bead. Slide on the pinwheel and gently encourage it past the bend. Make an eyeloop on the end of the pin to attach to an earwire.

### HAIRGRIPS

Take a pinwheel charm already assembled with the bail on the back and slide onto the hairgrip. Pinch the bail with pliers to hold the charm in place.



## STEP 4

Gently pick up one half of a corner and bend it over so the corner touches the centre mark. Use a small ball tool to secure the clay in the centre. Repeat with each corner to create the pinwheel effect. Use a needle tool to make a small hole in the centre. Set aside and repeat Steps 3 and 4 for all the squares, after noting Step 5.



## STEP 5

For more variety, alternate which half of each corner is bent towards the centre, giving you a mixture of coloured sides up and down. Give each remaining 'blade' a gentle curl too, to soften the sharp corner to avoid having to sand all the pieces later. Bake on a tile at 130°C for 30 minutes.



## STEP 6

Once cool, take a headpin and slide on a complementary seed bead, then thread the headpin through the front of a pinwheel. Cut the pin to leave about 1cm remaining and use circular pliers to make a bail on the back of each charm. Arrange each pinwheel charm on a bracelet chain with jumpings, alternating the colour and style of each.

## Designer tips

- The size of the square determines the size of the finished pinwheel, so scale up or down as required for additional projects.
- Make a large pinwheel as a focal bead for a necklace, making the hole at the tip of a 'blade' instead of the centre, which can be decorated with a dot of matching clay.
- As long as the centre hole is just big enough and the bail isn't too tight on the back of each pinwheel, the windmill will actually turn!



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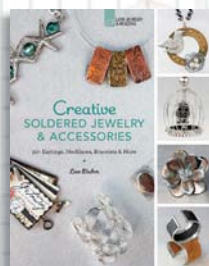
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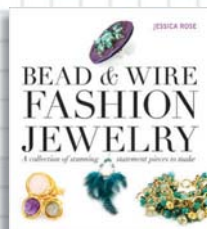
## New Jewellery Books



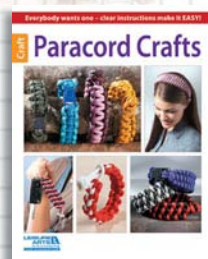
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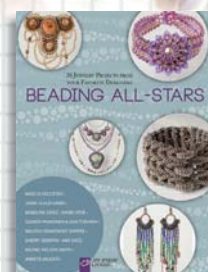
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# NEWS

*The latest jewellery making trends, news and must-haves.*

*By Katie Holloway*



## Happy birthday to the Wire Guild

The Wire Guild has just celebrated its first birthday! Those who have joined the guild, affectionately known as Guildians, have learned an awful lot in the first year, with more great tutorials coming up. Join up for just €6 per month to receive two tutorials a month, plus access to all free and skillset tutorials, and join in the welcoming forum! [www.wireguild.com](http://www.wireguild.com)



## Preciosa at the Made in Jablonec fashion show

The Made in Jablonec 2015 fashion show, held at the beginning of the year, showcased some stunning designs by Preciosa. With 19 costume jewellery companies from the Czech Republic showcasing their work, Preciosa Ornela stood out with their collection of pieces, in cooperation with Preciosa Beauty, inspired by New York fashion. Definitely a trend to watch out for! [www.preciosa-ornela.com](http://www.preciosa-ornela.com)



## Cornwall Open Studios

The Cornwall School of Art, Craft and Jewellery will be participating in Cornwall Open Studios this year. The school will be open to the public from 26 – 31 May from 10am – 4pm. Come along and chat with the tutors about the classes available, see examples of students' work, and browse the glass and jewellery items that are for sale, having been made on the premises. Based just outside Bodmin at Helland, the school is part of a larger complex with other businesses, so there will be plenty to see and do. [www.csacj.co.uk](http://www.csacj.co.uk), 01208 264155



## School of Jewellery at Birmingham City University

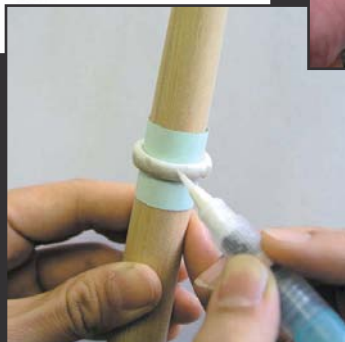
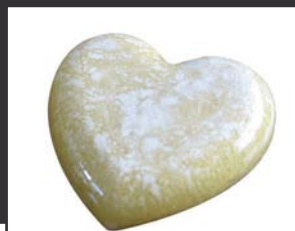
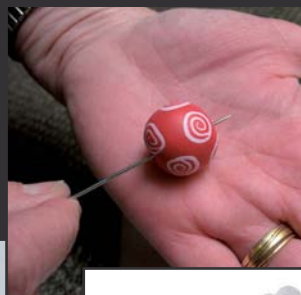
Birmingham City University's School of Jewellery is celebrating its 125th anniversary this year! One of the largest schools of jewellery in the world, the university has become a 'creative powerhouse' for those wanting careers in the jewellery industry. Interestingly, the most recent intake of students saw over 80% of the international students enrolling from countries in Asia. This should help to bridge the gap in countries such as India and Thailand that have recently been reported to be struggling to provide employees with these specialist skills. [www.bcu.ac.uk](http://www.bcu.ac.uk)

## Facebook group!

In case you've missed it, we'd like to invite you to our group on Facebook! Join in the fun of sharing the pieces of jewellery you've made with other makers, pick up new ideas and have your jewellery making questions answered. Already the group is thriving, with plenty of activity. Just go to Facebook and search 'Making Jewellery' – look in the 'groups' section, and we should be at the top! See you there!

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**CSACJ**  
Cornwall School of Art, Craft and Jewellery

## Master Classes 2015 in Cornwall

**Chris Nelson**

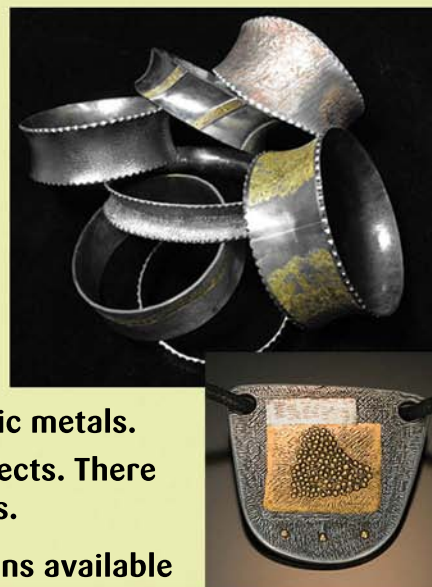
### Ferrous Musings: 3rd-7th August 2015, \*£999

Ferrous Musings/Fusings is a fast-moving five day intensive workshop in steel, iron and gold where we will explore the techniques and materials required to create distinctive ferrous jewellery incorporating three workshop alloyed golds, and other metals including shibuichi.

Chris Nelson is an internationally recognised studio metal artist who has explored the use of iron and gold in great depth and will be sharing all that he has learned in working these seemingly antagonistic metals.

We will be creating a ring, a cuff or bangle, or a pendant as class projects. There will be extensive high temperature torch work with the fusing process.

\*Early booking discount price until 17th April, instalment payment plans available

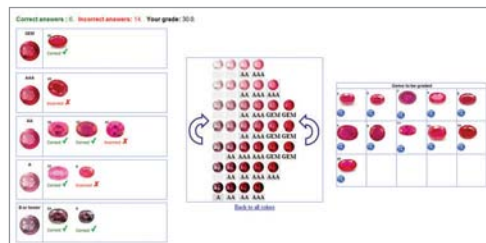
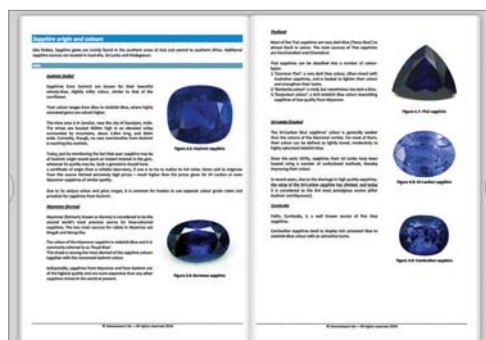


**[www.csacj.co.uk](http://www.csacj.co.uk)**

**01208 264155**

# WHAT'S ON

*Want to get out and about? Here are some creative shows and classes not to miss.*



## Coloured stones grading course

Gem specialists Gem-A and GemeWard have teamed up to offer a coloured stones grading course to the general public. The learn-online course is highly accessible and will teach students how to grade gemstones according to their colour, as well as identify other features and learn how best to value them. It's recommended that you complete the Gem-A Gemmology Foundation course before starting this course, but it's not essential. The course is perfect for anybody interested in gems, and will open up career prospects in the jewellery industry. The course costs £795 (inc VAT) and includes all online materials, over 100 online exercises and a year's subscription to all GemeWard products.

[www.gem-a.com](http://www.gem-a.com), 020 7404 3334

## Weald of Kent Craft and Design Show

For beautiful handmade gifts and treats, plus fantastic food – for a bank holiday treat it has to be the Weald of Kent Craft and Design Show. Visit Penshurst Place in Tonbridge for the show on 2 – 4 May and explore the best that British craftspeople have to offer. With more than 200 exhibitors, plus the Good Food Live area, tickets cost £8 for adults (£6 in advance) and £7 for seniors (£5 in advance). [www.ichfevents.co.uk](http://www.ichfevents.co.uk), 01425 277988



## Intermediate metal clay class

Metal clay master Julia Rai will be teaching a two-day intermediate level metal clay class on 9 – 10 May. During the two days you'll learn how to set stones and how to create a leaf using slip, as well as techniques such as ring making, syringe work, using PMC sheet and firing glass within metal clay. The class costs £250, which includes all materials.

[www.csacj.co.uk](http://www.csacj.co.uk), 01208 264155



## Resin mosaic jewellery

Clare John, of Resin8, is teaching a two-day workshop on 9-10 May at Westhope College in Shropshire, teaching you how to make resin mosaic jewellery. Learn new skills that will enable you to create some stunning pieces of jewellery. The workshop costs £115 and runs each day from 10am – 4pm. [www.resin8.co.uk](http://www.resin8.co.uk), [www.westhope.org.uk](http://www.westhope.org.uk), 01584 861293



## Bead weaving with Karen Taylor

If you're in Hampshire, there are plenty of bead weaving workshops taking place with Karen Taylor, at her studio in Port Solent. With a maximum of six people in each class, you will learn some great new beading skills. She is holding classes on Saturday 9 and Saturday 23 May – make sure you book early to secure your place.

[www.preciousjewellery.glass](http://www.preciousjewellery.glass), 07979 597471



# PRETTY PAPILLON RING

*Create this beautiful butterfly ring in stunning silver clay. By Nicola Beer*

**N**icola is a silver clay and wire artist from Newcastle. She has been making jewellery for three years. Nicola is inspired by fairytales, legends and nature and produces enchanting designs fit for fairy princesses, mythical heroines and literary characters.

Nicola was inspired by her memories of warm, hazy days and fragrant, blooming flowers in which a butterfly epitomises a perfect summer's day. The technique used in creating this ring has captured, and frozen in time, the fluttering movement of this delicate creature. Silver clay has been used to craft a beautiful, timeless piece of jewellery that will appeal to all nature lovers.

## MATERIALS

- 20g Art Clay silver
- Art Clay silver paste
- Non-stick work surface
- Badger Balm
- Roller
- Playing cards or spacer bars
- Butterfly cutter or embosser
- 2 x paintbrushes (one for the silver paste and one for the liver of sulphur)
- Clay pick or sharp craft knife
- 12mm strip template
- Wooden ring mandrel
- Art Clay silver ring papers or post-it notes
- Needle files
- Sanding pads or papers
- Liver of sulphur gel
- Bicarbonate of soda
- Brass brush
- Agate burnisher
- Rotary tool and sanding/polishing attachments
- Tumble polishing machine
- Silver polishing cloth

## RESOURCES

[www.metalclay.co.uk](http://www.metalclay.co.uk)  
[www.cooksongold.com](http://www.cooksongold.com)  
[www.thebeadhut.co.uk](http://www.thebeadhut.co.uk)

## CONTACT

[www.facebook.com/RubycurlsJewelleryDesigns](http://www.facebook.com/RubycurlsJewelleryDesigns)  
[www.etsy.com/shop/Rubycurls](http://www.etsy.com/shop/Rubycurls)



## Designer tips

- To accurately measure the ring, count four sizes up from your usual ring size (three for a narrow ring) and then measure the circumference of a sized ring mandrel at that point. Cut a thick strip of paper (or use an ACS ring paper) to this measurement and join the ends. Place this paper onto your wooden ring mandrel to prepare it for the silver clay.
- For a cheaper alternative, or a larger piece of jewellery, use bronze or copper clay.
- This same ring technique can be adapted to many different designs. Simply use a different cut-out as an embellishment rather than a butterfly.



## STEP 1

Coat a non-stick surface in badger balm and evenly roll out 20g of clay to a thickness of 1mm or 4 cards thick. Ensure that the resulting slab is large enough to accommodate your butterfly cutter or embosser. Lightly balm your cutter and press it firmly and evenly into the rolled out clay. If you are using a highly detailed embosser it is best to ensure that you do not cut all the way through the clay.



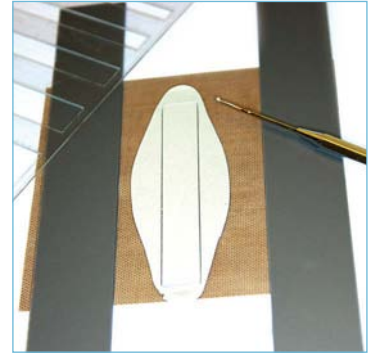
## STEP 2

Gently lift away the cutter or embosser and ensure that you have a clean and even impression. If not, re-roll the clay and try it again after adding a little more balm to the cutter. Use a clay pick or a sharp craft knife to completely cut out the impression and clean up any uneven edges. Roll up the left over clay, wrap it in cling film and set it aside.



## STEP 3

To add a sense of movement to the butterfly, the wings need to be supported in a V shape while the clay dries. Fold a playing card into four equal sections so that it is concertinaed and gently lift the wet butterfly onto the card. The body of the butterfly should sit in the central valley with the wings supported on either side. Set this aside to dry.



## STEP 4

Lightly balm a non-stick surface and roll out your remaining clay to a thickness of 1.5mm or 6 cards thick. Use a template to cut out a strip of clay that is 12mm wide and will form the band of your ring. Remove the excess clay (which can be set aside for another project). Gently brush the strip with water so that it doesn't dry out whilst preparing your ring mandrel for the next stage.



## STEP 5

Art Clay silver shrinks at a rate of approx. 8%–10% after firing. In most cases you can accommodate this shrinkage by increasing the size of your ring band by three sizes, but for a wide ring band I would suggest at least four. Wrap an ACS ring paper or a strip of post-it note, at your desired length, around a wooden mandrel. It is important that an aluminium mandrel doesn't come into direct contact with wet silver clay as it can cause an adverse reaction. Wrap your wet strip of clay around the mandrel.

## STEP 6

Use a craft knife to cut through the clay where the two ends overlap to create a flush join. Apply thick silver clay paste to the edges of both ends and press them gently together. I also like to add more silver clay paste over the top of the join to ensure that a seamless and strong bond is formed. Use water to smooth out the paste until there is no visible join. Set aside to dry.

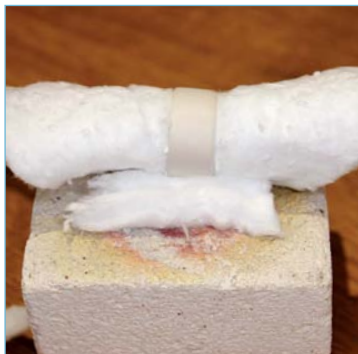
## STEP 7

When you are confident that the clay band is completely dry you can start to sand it. I prefer to leave the ring on the mandrel at this stage to refine it. The mandrel will help support the clay so it doesn't break. Use needle files, sanding pads of decreasing grades or polishing papers to sand to a flawless finish. Remove the ring and paper and sand the inside of the band so that it is smooth and there is no visible join.

## STEP 8

When the butterfly is completely dry, very gently sand the back and the edges so that it looks smooth and professional when it is fired. Pop the ring band back onto your wooden mandrel and apply a blob of thick silver clay paste onto the ring, preferably where the join was created as it helps to reinforce it. Gently press the butterfly into the silver clay paste to attach it to the ring. Set the mandrel and ring aside to dry.





## STEP 9

Give the ring a final sanding. You can fire this with a torch or on a hob but a kiln fire will give you the strongest result. To fire, place the ring (butterfly down) onto either wire mesh (for the hob) or onto a fire brick (for a torch fire) or onto ceramic blanket for the kiln. Pack the ceramic blanket around and under the ring to help prevent distortion. A ceramic blanket can be torch fired but it may create smoke so please do this in a well-ventilated area. Fire according to the manufacturer's instructions for your brand of clay.



## STEP 10

After firing and once cooled, place the ring onto a rubber block and use a brass brush to bring it to a satin finish. If you like this finish you can leave it or use an agate burnisher, decreasing grades of sand papers, rotary tool accessories or a tumbling polisher to bring the ring up to a mirror shine.



## STEP 11

After polishing the ring, wash it with a detergent to remove any grease or polishing compound. If you want to add definition to the butterfly you will need a weak solution of liver of sulphur, a paintbrush and some cold water containing bicarbonate of soda. Paint small amounts of the liver of sulphur solution onto the butterfly and when it has turned a colour that you like, drop it into the bicarb bath to retard the oxidation.



## STEP 12

After 15 minutes, remove the ring from the bicarb bath and dry it. Use a silver polishing cloth to rub over the highlights of the butterfly and to remove excess oxidation. The recesses should remain darkened to add definition to the ring. You can use a protective wax over the top to protect the patina if you wish to do so, although it is not absolutely necessary.



## Extra Projects Make a necklace and a bracelet

### NECKLACE

Cut out various butterflies and drill holes into the clay to accommodate jumpings. Connect the butterflies and attach a chain. Colour the metal for a fun and summery look.

### BRACELET

Cut out enough butterflies to make a bracelet. Drill four holes in each one and connect them with jumpings, adding a clasp to finish.





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# FEELING HOT HOT HOT!

*As you prepare for the arrival of summer, encourage the sun to shine by making the most of this season's hottest trends. By Harriet Davies*

## Glam rock

**G**lam rock is back in and this Natalie B Coleman jacket is a stunning example of this style. No matter what you wear it with, an item like this makes an outfit all by itself. The great thing about this look is you can get really experimental with textures and prints – using animal prints, metallic and glitter. Boxy and spherical shapes in your outfit hint at orbiting space objects, while platform heeled shoes or gladiator strap sandals point to a space-age reality. These lovely metallic, quilted pumps are a nice option if you want to tone down this look, while this funky backpack from New Look comes in a range of metallic colours.

**Fearne jumpsuit**, £65; **Metallic sliders**, £25, [www.very.co.uk](http://www.very.co.uk)  
**Petrol champagne rainbow box jacket**, €1,500, [www.nataliebc Coleman.com](http://www.nataliebc Coleman.com)  
**Kilter shoes**, £55, [www.office.co.uk](http://www.office.co.uk)  
**Metallic blue/turquoise backpack**, £19.99, [www.newlook.com](http://www.newlook.com)



## Oversized everything

**E**xtremely loose fitting jumpers, dresses and tops paired with tight jeans or leggings is the ultimate fashion trend for people who love comfort. Simple jewellery that isn't too fussy (avoiding crystals and the like), but which uses interesting and evocative shapes to counteract the lack of tailoring in the clothes, is perfect for this style. Retro items like dungarees and boy-cut jeans really capture the oversized look. Oversized tops and jumpers can also be a space for intricate designs or bold images – whole landscapes or people can be depicted. These items can be works of art.

**Oversized white shirt**, £24;  
**Tile print joggers**, £22;  
**Sandals**, £20, [www.mandco.com](http://www.mandco.com)  
**Marie suede oversized clutch**, £69, [www.phase-eight.com](http://www.phase-eight.com)  
**Burgundy oversized threads jumper**, £22  
[www.apricotonline.co.uk](http://www.apricotonline.co.uk)  
**Jackie round sunglasses**, £12  
[uk.accessorize.com](http://uk.accessorize.com)





## Khaki cool

If you thought khaki was a bit '90s, think again. There are so many ways to wear khaki, from military cuts to safari style – and it's back with a bang this year. It's a versatile style that looks great dressed down, but is also suitable for summer parties. There are some great khaki jumpsuits on offer this season, which combine another key trend from the catwalks. Smokey, seductive eyes and neutral skin tones for make-up go well with khaki. For the overall outfit, don't complicate with too many accessories or fussy cuts, but layering can work well.

Khaki playsuit, £45; Therapy palm print khaki top, £45; Orange 'Kiki' tote bag, £45 [www.houseoffraser.co.uk](http://www.houseoffraser.co.uk)  
Malaika khaki oversized bomber, £25 [www.prettylittlething.com](http://www.prettylittlething.com)  
Pema boots, £115 [www.dunelondon.com](http://www.dunelondon.com)  
Watch, £40 [www.oasis-stores.com](http://www.oasis-stores.com)



## Sheer glamour

Multi-layering using sheer top layers has been big this year, and there are many ways to wear this in the spring/summer season. This look is really wearable – from a smart sheer shirt for work to a gypsy vibe for the beach. Chiffon or lace can be worn on the top layer, and variation in the thickness of the fabric can be used to create subtle patterns. This Primark top is an example of this latter technique. This look is an easy way to add a touch of glamour to an otherwise simple outfit, and pairing with loose scarves and flat pumps is the perfect way to finish it.



Mesh top, £35; Skirt, £45 [www.longtallsally.com](http://www.longtallsally.com)  
Sheer stripe top, £14 [www.primark.com](http://www.primark.com)  
Sofia lightweight scarf, £122 [www.amara.com](http://www.amara.com)



# CELEBRITY STYLE

*With festival season fast approaching, get ready for long lazy days in the sunshine with a bit of flower power. By Tansy Wilson*

The inspiration for using these silk daisies is singer/songwriter Pixie Lott's pretty festival chic look. With the weather heating up and holidays and music festivals being planned for, what better excuse to stock up on cute summer accessories? The daisies are so adaptable; they could be worn in hair or on clothing as well as gorgeous jewellery.

## MATERIALS

- 1 x pillow pack of silk daisies (contains 20)
- 1 x 4mm jumpring
- 1 x magnetic clasp
- 1 x packet of soft white Fimo
- 1 x packet of soft yellow Fimo

## RESOURCES

### Silk Daisies:

[www.spottedcowcreations.co.uk](http://www.spottedcowcreations.co.uk)

Jumpring, flower clasp and Fimo clay can all be sourced from suppliers listed throughout this magazine.

## CONTACT

[tansywilson@hotmail.com](mailto:tansywilson@hotmail.com)

### Extra Project Make matching earrings

The beauty of making one long daisy chain is that it can be worn in many ways. Turn it into a headband, a necklace, plait it into your hair or wrap it around your wrist a couple of times to make a bracelet. You can also make matching Fimo daisy stud earrings. Follow Steps 1 and 2 then once dry, glue on a flat back stud fitting.

# STYLE PROFILE **PIXIE**



## STEP 1

Take a small piece of white Fimo clay and place onto some kitchen foil. Roll to a thickness of approximately 1mm. Keeping it on the foil, slide it between the jaws of a daisy shaped paper stamp. Stamp out two daisy shapes.



## STEP 2

Remove any foil left on the backs of the daisies. Place the two petal shapes on top of each other and squash onto your magnetic clasp. Make a yellow Fimo clay centre and press onto the petals. Texture with a pin. Bake in the oven following the manufacturer's instructions.



## STEP 3

Empty the packet of silk daisies. They are all separate. Take one and pinch the loop end between your fingers so you can pass the end through the silver loop on the clasp.



## STEP 4

Take another silk daisy and again pinching the loop end, thread it through the loop on the daisy you just threaded onto the clasp.



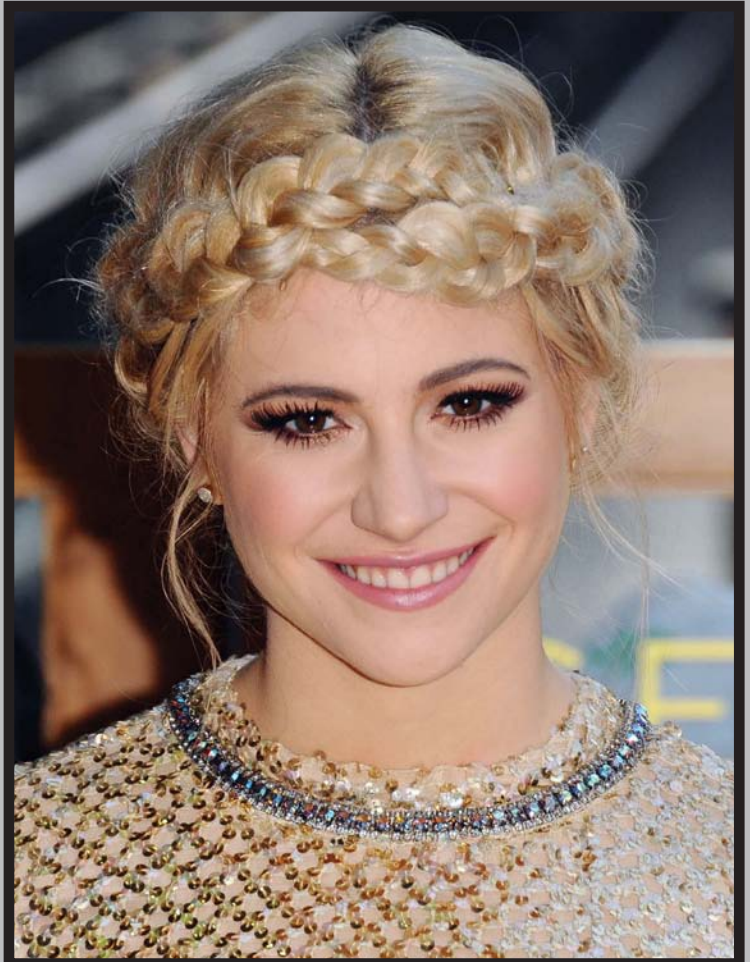
## STEP 5

Keep threading daisies one by one through the loops until you use the entire packet up.



## STEP 6

Open a 4mm jumping ring and link it onto the loop on the other side of the magnetic clasp. Then thread it through the loop of the last daisy added and close.



PHOTOGRAPH: GETTY IMAGES

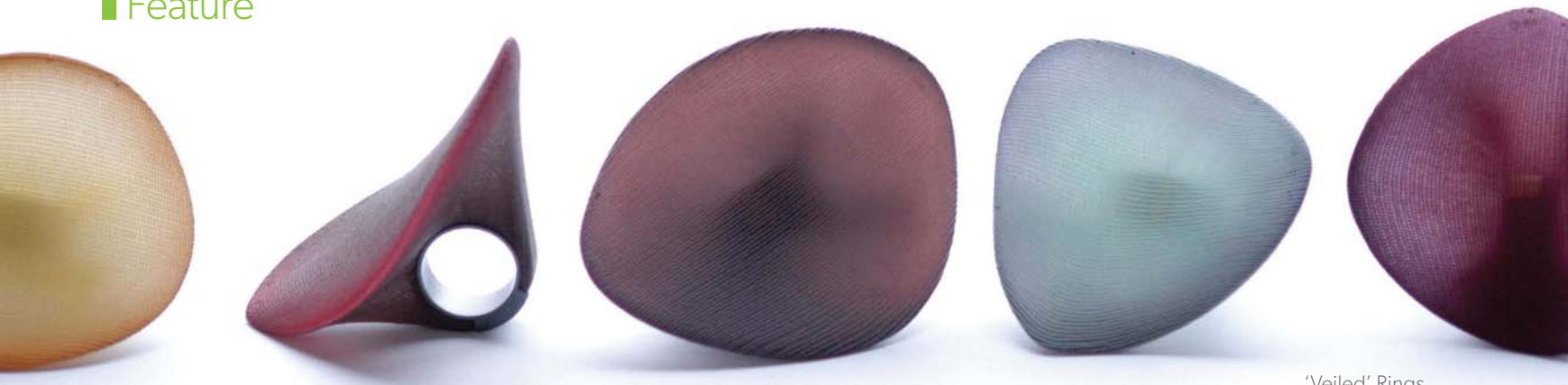
*Pixie Lott is an English singer and songwriter whose debut single Mama Do went straight to number one in 2009. Since then she has had much chart success as well as recently appearing on Strictly Come Dancing reaching the quarterfinals. She does a lot of charity work inspired by her brother who has Perth's disease and recently fronted the Alder Hey campaign with Matalan. She's a firm favourite at music festivals and sports the free and easy boho chic look that is so popular with festivalgoers themselves.*



PHOTOGRAPH: EMILY TANIER/SHUTTERSTOCK.COM



PHOTOGRAPH: RINK/SHUTTERSTOCK.COM



'Veiled' Rings



## Who am I? I am Yoko Izawa

*Japanese jewellery maker Yoko Izawa is inspired by the beauty and value of her own culture having found her love for jewellery making whilst studying in the UK. By Lesley Rands*

### How did you come to be a jeweller?

I started making jewellery when I became interested in making objects with metal using unfamiliar tools such as torches and saws. To begin with I wasn't particularly interested in jewellery, but whilst I was studying in the UK, I began to think about the relationship between an object and the body and eventually I ended up focusing on making body adornments. This really appealed to me because I could use many different types of materials to create my own jewellery.

### Where did you train?

I first learnt to make jewellery at a private studio as a hobby, when I worked as a packaging designer in Japan. In 1998 I came to the UK to study graphic design at Kent Institute of Art & Design. I ended up changing courses however to Jewellery Design, which I believe now was the right decision. I had a chance to spend one term in a school in Germany during my second year, which was a great experience and forced me to think about what making objects meant to me. Later, I went to the Royal College of Art for further study, during which time I found my own visual language through making jewellery.

### Where is your studio?

I lived in the UK for fifteen years but I finally moved back to Japan a year ago. My studio is in downtown Osaka, a central city of West Japan. It is in a small old wooden house, which has been converted into a studio space for me. I found it difficult to find a workshop in my area as there are not many organisations that offer work space for artists or craftspeople like

they do in the UK. I am very lucky to have an independent space to make my jewellery.

### What is the main inspiration for your designs?

I tend to be driven by materials. As I play with materials, I come to notice what I value and that normally leads me to the next stage. I am interested in nature; especially how all the different elements co-exist in this world. In the 'Veiled' collection, I tried to create harmonious and unified forms by wrapping and covering various materials with skin-like elastic tubular knitting. The structure allows these objects to have an ambiguous quality in which one can perceive opposing features simultaneously, inside and outside, rigid and flexible, as well as hidden and visible.

### What is your preferred medium?

Although I am interested in nature, I often choose synthetic material such as acrylic. I like materials that allow light to pass through, which may be one of the reasons why I like to use fine knitting within my jewellery.

### Do you have a favourite tool?

I have a fascination for all tools, from hand tools, to machines. My favourite must be a German industrial knitting machine that I even took with me back to Japan. I also like some simple, even primitive tools, which I make myself.

### What are your goals?

This is a difficult question for me to answer. My circumstances have changed since I moved

back to Japan, so I am now considering what goals I should aim for and what direction to take. This is an exciting time for me!

### Do you offer workshops and jewellery classes?

Yes, I do. I held some short classes in both the UK and in Greece and since returning to Japan I have done some teaching in a jewellery school where I am trying to share my experience and knowledge of contemporary jewellery with students.

### Where do you exhibit/sell your work?

Mostly in galleries in the UK, but I am now trying to find a new market in Japan and other countries, too. A full listing can be found on my website.

### What has been your greatest achievement?

My greatest achievement is that I found my own visual language while I studied in the UK, and that my work was shortlisted as one of six finalists for the Jerwood Applied Arts Prize 2007: Jewellery. It has also been a great experience for me to see my own culture from a distance, which made me realise what I inherited from it.

### DETAILS OF FORTHCOMING SHOWS OR EXHIBITIONS:

The details are not decided yet, but I am organising an exhibition for next year at a gallery in Kobe, inviting some UK jewellers.

### CONTACT

www.yokoizawa.com  
info@yokoizawa.com



'Inro' Rings

PHOTOGRAPH: NICK JELL



'Stream' Bracelets



'Wave' Necklace



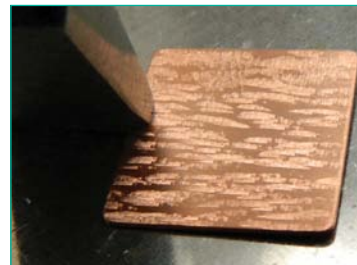
'Dew Drop' Necklace



'Layers of small petals' Necklace

# SQUARES TORQUE

*By forging copper wire, texturing shapes and using cold connections you can create an elegant copper torque necklace. By Jayne Rimington*



Jayne is a self-taught jewellery designer based in Hampshire, and is currently studying for a BA (Hons) in Glass, Ceramics, Metal and Jewellery at the University for the Creative Arts in Farnham, Surrey. She enjoys working with many materials and creating pieces that incorporate various techniques.

The traditional birthstone for May is emerald. As an alternative, emerald green onyx has been used here and contrasts well with the textured copper, and gives a simple but striking look that can be worn day or night.

## MATERIALS

- 33mm green onyx square frame
- 20mm copper square
- 18mm copper square washer
- 3mm flat copper wire
- 0.8mm round copper wire
- Flat nose pliers
- Chain nose pliers
- Round nose pliers
- Bail making pliers or dowel
- Wire cutters
- Cross-pein hammer
- Steel bench block
- Metal hole punch/drill (with 2mm bit)
- Centre punch
- Piercing saw and blade
- Metal snips
- Flat and round needle files
- Bangle mandrel

## RESOURCES

[www.wires.co.uk](http://www.wires.co.uk)  
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[www.cjbeaders.co.uk](http://www.cjbeaders.co.uk)

## CONTACT

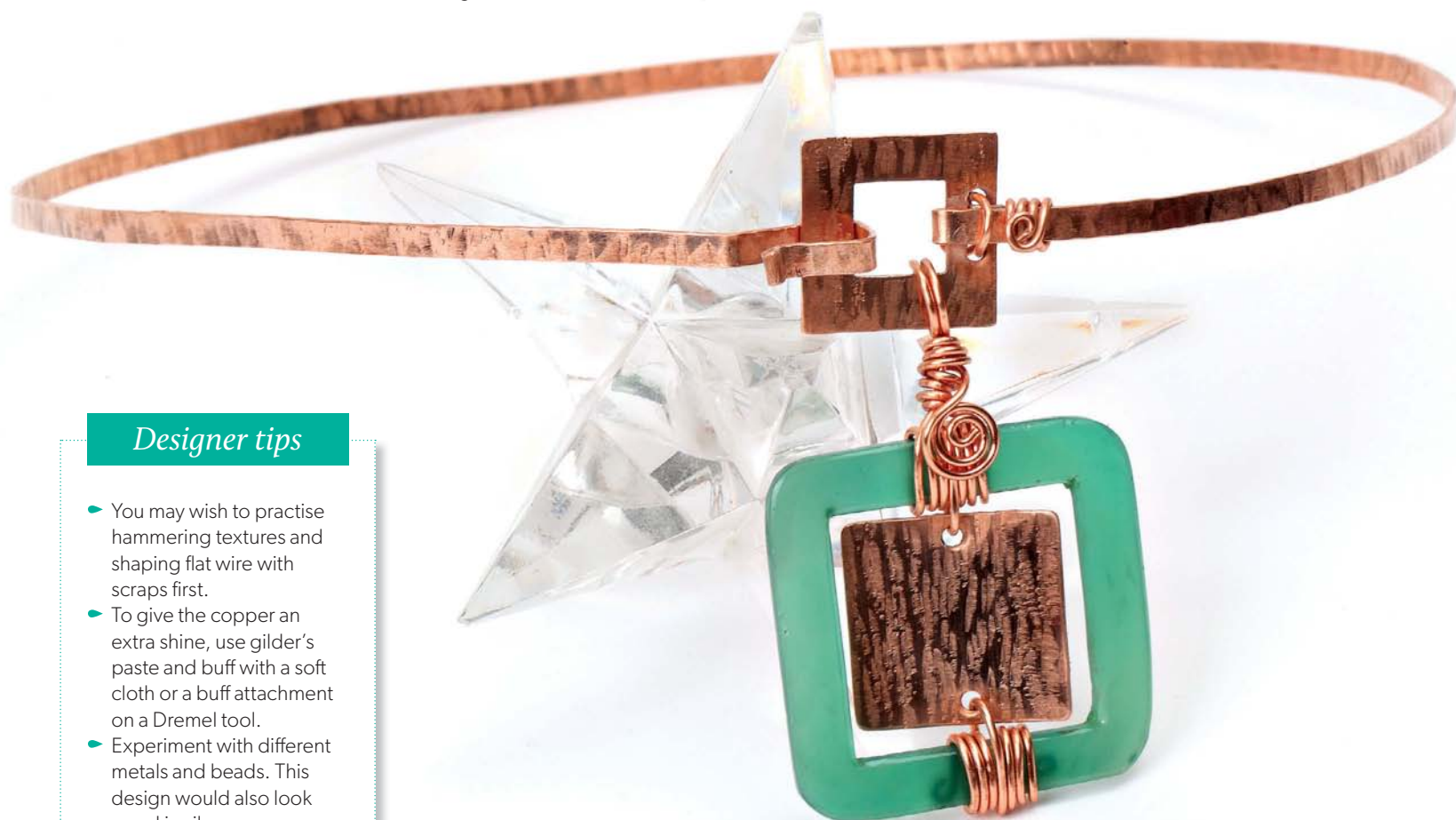
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[Fireball.lily@gmail.com](mailto:Fireball.lily@gmail.com)

## STEP 1

Remove any oxidation or marks from your blanks by using a clean, damp nylon scouring pad and dry with a soft cloth. Using the chiselled end of a cross pein hammer, tap horizontally over the square copper blank on the steel bench block. Continue texturing working from top to bottom.

## Designer tips

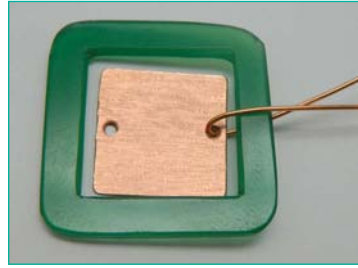
- You may wish to practise hammering textures and shaping flat wire with scraps first.
- To give the copper an extra shine, use gilder's paste and buff with a soft cloth or a buff attachment on a Dremel tool.
- Experiment with different metals and beads. This design would also look good in silver.





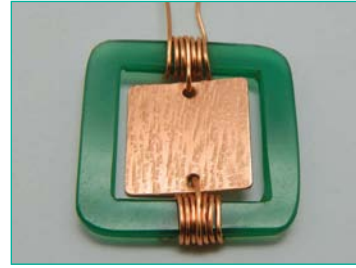
## STEP 2

To create the holes in the square copper blank you can either use a hole punching tool or a 2mm drill bit. Measure to the centre at the top and bottom of the square 2mm in from the edge. Use a centre punch to hammer a mark where the hole is to be made. Use a file to smooth the underside and hole.



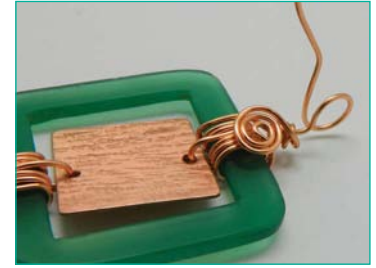
## STEP 3

Cut approx. 20mm round copper wire. Push the wire through one of the holes in the copper square, position the square half way along the wire holding the green frame around the square. Remember, the square needs to sit in the middle of the frame so don't pull the wire too tight when wrapping around the frame.



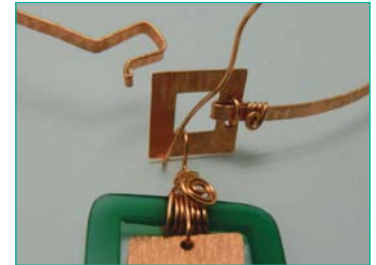
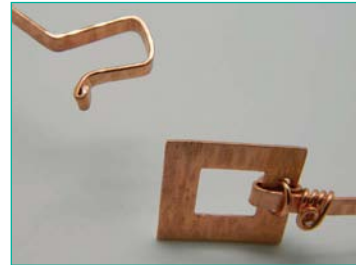
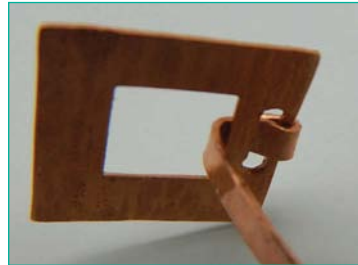
## STEP 4

After the initial wire wrap around the frame, wrap three times each side of the middle wire. Cut any overhanging wire and tuck in the ends with pliers. For the top wrap cut 30mm of round copper wire, repeat the same wrap as done on the bottom of the frame but leave some overhanging wire.



## STEP 5

Take one end of the wire and wrap three times around the other length of wire. Trim if necessary and finish off the shorter length by creating a swirl with round nose pliers. Use bail making pliers or a dowel to make a loop that will attach this pendant to the clasp on the necklace once the torque is finished.



## STEP 6

Cut approx. 43cm of 3mm flat wire with metal snips. Use a file to smooth the ends. Using the chiselled end of the cross pein hammer, work across the width of the wire. Hammer gently and aim in the centre of the wire; if you hit from the left the wire will bend to the right and vice versa. Repeat on the inside of the wire. Use a bangle mandrel to curve, shape and finish the torque.

## STEP 7

Texture a square copper washer, then using a centre punch mark either side of the wire for a slot to be made. Make holes where the punch marks are. Use a piercing saw to cut a slot to accommodate flat wire. Push the wire through the large hole of the washer, pull back through the slot and bend the ends over the washer with the shortest behind and the longest in front. Close with flat nose pliers.

## STEP 8

To further secure the flat wire to the washer cut approx. 10cm of 0.8mm round wire. Loop around the flat wire through the slot and three times around the flat wire under the square washer. Cut any excess wire and use round nose pliers to form a wire swirl. Use flat nose pliers to create a hook at the other end of the wire for the clasp. Bend approx. 2mm of the end over, then form a hook. Test out the clasp to check it fits and sits well before adding your pendant.

## STEP 9

Position the wire loop on the pendant around the bottom of the square washer clasp and loop through a second time. Wrap the loop above the swirl, cutting any excess wire and tuck the end in with pliers.

## Extra Projects Make a bangle and a bag charm

### BANGLE

Follow the instructions for the torque necklace but use 20cm flat copper wire, an 18mm square copper washer, 20mm copper square, 23mm green onyx square frame and 10cm of 0.8mm round wire.

### BAG CHARM

Using an antique copper swivel clasp, add a split ring for charms. Texture a 20mm copper square and punch or drill a hole at the top of the square, add a jumpring and attach to the split ring. For the focal component repeat the instructions for the focal pendant, add two jumprings for strength and attach to the split ring.



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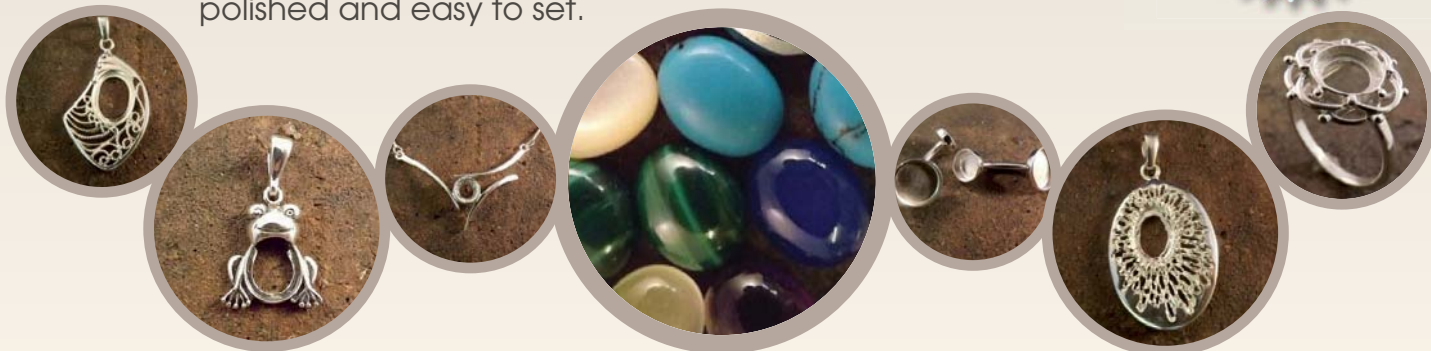


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## Designer profile

# Nicola Beer

### When did you first start making your own jewellery?

I started making jewellery in 2012. I have always been a crafter and dabbled in various arts: drawing and painting, costume design and cake decorating for the most part. As I recall, at the time, I was looking for a very specific necklace and couldn't find what I needed so I just decided to try making it for myself.

### How has your jewellery making developed since you first started?

My jewellery quickly developed from basic beaded pieces to wirework and then I found a love of metal clay. I now work almost exclusively with cabochons, wire and silver clay. I always use bare wire such as fine or Sterling silver, copper, brass and bronze and use beads as accents rather than as the focus of a piece.

### What style of jewellery do you tend to make?

I tend to make elaborate statement pieces. Wire wrapping and sculpting with precious metal clay opens a world of possibilities for artistic expression and I like to take advantage of that. I make jewellery that I think is both beautiful and whimsical.

### Where do you look for ideas and inspiration?

Most of my jewellery is inspired by either fantasy or nature. I find inspiration in novels, films, and stories in general. Sometimes I am inspired by individual gemstones and sometimes by people. I like to design jewellery with a specific person or character in mind, although I don't always say who that person is once the design is complete.

### Why do you enjoy working with wire, in particular?

Although I work with metal clay and also do some soldering work, wirework is one of my major loves. I am fascinated by the fact that a gorgeous, functioning, well-made piece of jewellery can be constructed with just cold connections. Wire is such a unique material in that it can be turned into anything. I find it amazing that it can be bent, twisted and woven into a form that is beautiful and it can be combined with many other mediums too.

### What advice would you give to somebody just starting out in jewellery making?

Try everything once! You never know what you are going to love working with until you've tried it. Make things that you would love to wear. So

many people start out making jewellery that they think will sell, or that they have seen other people making. To be really passionate about your work, you have to love it and I think that encourages you to improve your skills and dedicate your time to becoming the best artist you can be. I do think that jewellery makers can be artists and that is what I would recommend that you set out to become. Jewellery making should be a pleasure and it should say something about you. Develop your own style and be individual. Credit everyone that has helped you along the way, whether that is a tutorial you have purchased or if you have taken inspiration from another artist. If taking an extra hour will turn a piece from good to great then use that extra hour.

### Where would you like to take your jewellery making in the future?

I will continue making lots of jewellery for sale and on a commission basis. I plan to teach more this year and my ultimate goal is to write a book. That would be an absolute dream.

### If I wasn't a designer I would be...

Someone who cuddles puppies and kittens for a living!



# SCRAP SILVER PEBBLES

*If you enjoy trying to find new ways to use silver and have a stash of silver scrap, take the opportunity to experiment with these pretty little pebbles. By Clair Wolfe*

Over the years I have accumulated a shocking amount of scrap silver, always with the good intention of sending it back to the bullion dealer to be recycled. These tactile silver pebbles have given me the perfect solution for using it up and creating something beautiful.

## MATERIALS

- Scrap silver
- Scorifier
- Crucible tongs
- Delft clay
- Casting rings
- Torch
- Fire bricks
- Tumbler
- Polishing papers
- Files
- Drill
- Platinol oxidising solution
- Brass or plastic tweezers
- Letter stamps

## RESOURCES

Silver and tools: [www.cooksongold.com](http://www.cooksongold.com)

## CONTACT

[www.etsy.com/shop/ClairWolfe](http://www.etsy.com/shop/ClairWolfe)



### STEP 1 PREPPING THE CLAY

Tip a pile of delft clay onto a suitable work surface; I use a tray, as it is easy to tip excess back into the storage pot. Use a metal ruler or similar to chop through the clay. Try to make the clay as smooth as you can.



### STEP 2 FILLING THE RINGS

Fill both rings with clay, pressing the clay down as much as possible with your fingers and hands. Add more clay onto the rings and then use a hammer to pack the clay tightly into the ring until no more can be added.



### STEP 3 CREATING THE MOULDS

Turn the moulds over to reveal smooth clay surfaces. If available, use small pebbles to create imprints into the clay, by pushing down firmly. Alternatively, use any smooth, rounded tool to create pebble shapes. Place these moulds onto your fire bricks, as close to where the silver will be heated as possible.



## STEP 4 MELTING THE SILVER

Place some scrap silver into a scorifier and use a strong flame on your torch to melt the it. Heat the silver until it becomes liquid, drawing it as close to the lip of the scorifier as possible. Heat the lip as well as the silver, bringing it close to the mould, and then quickly tip the silver into the clay mould.



## STEP 5 PICKLED PEBBLES

Allow the pebbles to cool slightly before placing into a pickle bath. Leave the pebbles in the pickle until any oxidation is removed. Remove from the pickle with brass or plastic tweezers, rinse and dry.



## STEP 6 PREPPING PEBBLES

The pebbles may still have a dull coating, which can be removed with emery and polishing papers. The poured silver may have formed a pointed area or two, remove these with a suitable file.



## STEP 7 STAMPING

These pebbles are perfect for stamping on; the surface may need a little flattening with a hammer. Secure the pebble to a steel and place your chosen stamp on the pebble, hold steady and then strike firmly with a hammer.



## STEP 8 TUMBLING

Place the pebbles into a tumbler with tumbling media, a spoon of powder soap and just enough water to cover the shot. Fit the lid securely and allow to tumble for a couple of hours. Remove the lid carefully, rinse away the soapy water and fish out the shiny pebbles.



## STEP 9 ADDING A HOLE

Use a centre punch and hammer to create a pilot hole for your drill bit. Choose a suitable drill bit for your hand drill and drill a hole. Position the hole near an edge if a jumping is to be added. Centralise the hole to use the pebbles as a bead. Take care if using an electric drill, and be sure to wear safety glasses.



## STEP 10 OXIDISING

These silver pebbles are perfect for adding oxidation; this could be to highlight the imperfections in the metal surface or to show the contrast of stamped letters. Mix up a platinol solution following the manufacturer's instructions. Place the pebbles into the solution until oxidation has occurred, remove, rinse and dry (use in a well-ventilated area).



## STEP 11 BRUSHING

Use a wire brush to take back the oxidation on the pebbles. A wire bush can also be used on a silver pebble to give a brushed metal finish.

## Designer tips

- ▶ Create flat backed pebbles on a firebrick if no delft clay is available.
- ▶ These pebbles are perfect to be used in lots of different jewellery designs, so have fun finding new ways.
- ▶ If you are lucky enough to have a scrap of gold, this would make perfect pebbles too.



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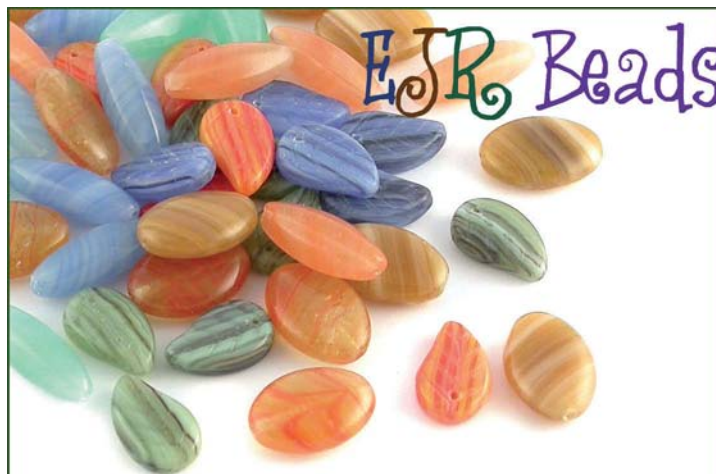
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# KEEPING IT LEGAL

*Eight things you need to know when setting up and running a jewellery business. By Jessica Rose*

**W**hen you start a jewellery business your focus may be on the fun of making and the idea of other people enjoying your work rather than what can seem like the boring businessy things. But there are a number of important tasks to ensure you and your jewellery business stay on the right side of the law. As the end of the tax year fast approaches, this is a good time to take a look at the formal tasks associated with having a business.

## REGISTER WITH HMRC (as a sole trader or director of a company)

When you are starting your own business, you have two main options for setting it up.

Registering as a Sole trader is the simplest way to get started and can be used if one person is to own and run the business. Sole traders do not have to be registered with Companies House or file annual accounts. Instead you contact HM Revenue & Customs to register as self-employed; you will then need to complete a tax return each year. This is an option that a lot of people running a jewellery business alongside paid employment choose.

The more formal way of starting a business is to set up a Limited company. It requires more paperwork and has some costs but it can save on tax payments and protect you if things go wrong with the business. Limited companies require at least one director and you need to tell the HMRC that you are a company director.

## REGISTERING A COMPANY

A limited company must be registered with Companies House before you can start trading. There are a number of documents you need to create such as the articles of association, which set out who is forming the company and how the business will be run. Companies House can provide standard versions of these, but it is best to get advice from an accountant or solicitor. You also need to register the company with HMRC as an employer because at the very least it will be employing you.

## RECORD KEEPING AND ACCOUNTS

Whichever approach you take to running a business keeping clear records is essential, especially regarding your finances. Keep clear accounts of all your business-related expenses and earnings. You can do this using a spreadsheet, but it may be worth signing up for an online accounts package such as Kashoo.com. This costs a few pounds a month but can save you lots in the long run because it will highlight

unpaid invoices. Whichever method you choose, set aside an hour or so in your diary every week to keep your records up to date.

## TAX RETURNS

HMRC will send you a letter in April each year (the end of the tax year) reminding you to complete your tax return. You can complete your return online yourself, or if you have a limited company you may want your accountant to do it because you will need to include items such as the dividends you pay yourself from the company. The deadline for completing your return online is normally 31 January.

If you are a sole trader you will need to provide details of income from your business after allowable expenses such as phone, stationery and materials – HMRC provides information on this. This is where your accurate accounts come in. You will also need to tell them about any earnings from salaried jobs and things such as pension income. The form has lots of notes to help you provide the right information.

## COMPANY RETURNS

The annual return is a snapshot of your registered company over the past 12 months and includes information on directors, the registered office, how your shares are divided up, and the principal business activities i.e. what your company does.

As the name suggests, you have to file a return every year and can be fined or prosecuted for being late or not submitting a return. As well as the annual return, companies submit audited accounts every year. You will need an accountant to prepare the accounts and the annual return, which is the main cost associated with having a limited company. On the other hand this can save you in tax.

## VAT

VAT seems to be the thing that sends chills through any new business owner. Regardless of whether you have a limited company or are a sole trader, if your turnover (this is the amount of money you take in, not your profit) exceeds the VAT threshold (currently £81,000) you must

register for VAT. At that point you have to charge VAT on all your sales – but you can claim it back on many of your materials and expenses. Managing VAT is not that difficult if you keep your accounts up to date and use an accounts package that will track it for you. VAT registered companies need to make a return every quarter where you calculate whether you need to pay over VAT you have collected or claim it back.

Even if your turnover is not near the VAT threshold you should keep an eye on VAT rules. For example if you sell online jewellery tutorials you may be affected by new rules. You can find out more here: [www.icaew.com/en/technical/tax/working-with-hmrc/vat-moss](http://www.icaew.com/en/technical/tax/working-with-hmrc/vat-moss)

## TERMS & CONDITIONS

If you sell through your website you should have a place where you clearly state your terms and conditions for sales, payments, post and packaging, returns and refunds. These will make it clear how you supply your pieces and how you will address any problems. Whether you sell in person or online you must act within the law on refunds and returns. This means that you have to offer refunds on faulty items and on any item sold online if it is returned within 14 days. The government provides a lot of information on what you need to consider (see useful links below).

## INSURANCE

You need to make sure you have the right insurance for selling your jewellery. Most people start out with basic craft insurance including public liability insurance and product liability insurance (to cover you if anyone is injured by your work), but always check the details with the insurer who will advise you on what you need: for example if you have expensive tools these may not be covered by your standard home insurance. A lot of the London Jewellery School tutors use either Ian Wallace craft insurance or Hiscox's, but you should contact several companies and see what they advise and what it will cost. A basic level of insurance when you are starting out should be between £100 and £200 per year.

## USEFUL LINKS

- **Companies House:** [www.companieshouse.gov.uk/about/gbhtml/gp1.shtml](http://www.companieshouse.gov.uk/about/gbhtml/gp1.shtml)
- **Tax return information:** [www.hmrc.gov.uk/factsheets/expenses-allowances.pdf](http://www.hmrc.gov.uk/factsheets/expenses-allowances.pdf)
- **Online accounts:** [kashoo.com](http://kashoo.com)
- **Go Simple Tax:** [www.gosimpletax.com/blog/www-hmrc-gov-uk](http://www.gosimpletax.com/blog/www-hmrc-gov-uk)
- **Rules on refunds and returns:** [www.gov.uk/accepting-returns-and-giving-refunds](http://www.gov.uk/accepting-returns-and-giving-refunds)



# FLOWER BLOSSOM

*This beautiful petal lampwork bead is brought to life with layers of woven and swirled copper wire with fresh white pearls. By Laura Binding*

**L**aura is a jewellery maker and teacher who specialises in wirework. She enjoys creating organic and intricate pieces and working with a variety of materials to help complement the wirework.

The delicate swirls in this piece allow you to create a subtle but statement necklace that is sprinkled with tiny little white pearls, representing little flower buds blossoming. The pendant allows the amazing petal lampwork bead to stand out but the weaving and spirals enhance the natural flow and organic nature of the piece.

## MATERIALS

- 1.5mm raw copper wire
- 0.8mm raw copper wire
- 0.4mm raw copper wire
- Copper chain
- Top drilled 5mm pearls
- Handmade lampwork bead or focal bead

## RESOURCES

[www.jewellerymaker.com](http://www.jewellerymaker.com)  
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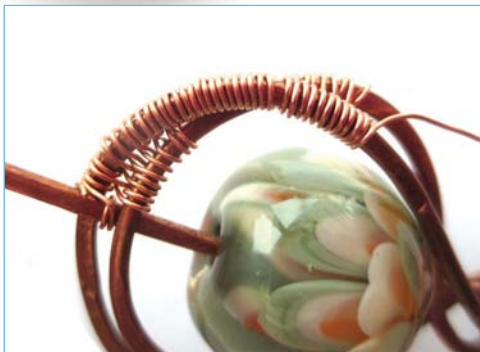
## Designer tips

- Make a long length of chain with sections of chain and links of pearls to hang the pendant from to suit high-necked summer outfits.
- Try creating this piece using different colourways of wire to create a new or different effect.
- Instead of being a focal pendant this would make a lovely side connector and you can layer up lots of beads and chains at different lengths.



## STEP 1

Cut 15cm of 1.5mm copper wire and spiral. Form a large loop using a mandrel and check that it sits just around the focal bead. Form a small loop around the bottom and bring the wire back up past the loop. Hammer the outer frame taking care to avoid where the wire crosses and the straight wire. Cut another piece of wire and form another shape; spiral the end.



## STEP 2

Place the bead on the first frame, add the second frame over the straight wire and mould around the stone. Cut approx. 1.5m of 0.4mm wire and wrap the wire around the top of the wire coming out of the bead. Wrap around the frame once, then bring into the middle, over to the other wire and wrap around once then back into the middle again to the other side.



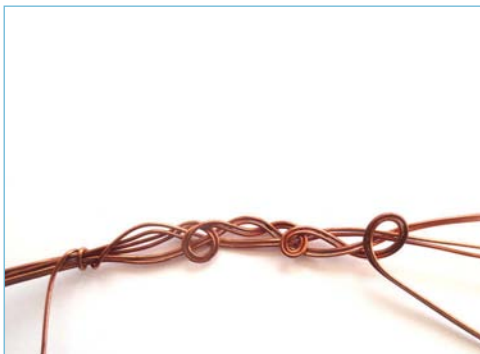
## STEP 3

Continue with this weaving until the wires cross, wrap the single wire then pick the weave back up. Continue until you reach the spirals and then add a pearl in random places, feed the wire to the spiral to add pearls then back to continue the weave up the other side. Fill all the gaps with the weave and add pearls as you feel necessary.



## STEP 4

Hammer the straight wire so it is flat. Push the wire horizontally towards the front of the pendant. Using bail making pliers or a mandrel, form the hammered wire into a loop and feed it back through the frame and to the front again. Do this slowly as the wire is tricky to manipulate. Use round nose pliers to form a twirl at the front and add a pearl.



## STEP 5

Cut six 76cm lengths of 0.8mm copper wire and secure with some scrap wire. Split the wires into three pairs and start to form a plait. At regular intervals spiral a pair of wires and then pick the plait back up. At the centre, split the wires into their sets of two and do some simple swirls, creating a wider drop section, then bring back into the plait and repeat.



## STEP 6

At the ends, leave four wires and bring one pair back down the plait in large swirls, bring them to the centre, trim and spiral to finish. Use a pair of wires to wrap the tails together, trim and spiral, add a lampwork bead to the last pair, form a wrapped loop, bring down the bead, trim and spiral. Use 0.4mm wire to sew and add pearls throughout the piece.



## Extra Projects Make earrings and a ring

### EARRINGS

Hammer and form a leaf shape. Use 0.4mm wire to weave in and catch the wire from the bead in the weave.

### RING

Use 0.4mm wire and six pearls to form a flower. Use excess wire to attach through a bead and secure on a ring shank.





# KEYLIME TWIST

*Create a truly unique piece with this quick and easy mokume gane creation. By Michael Mitchell*

Michael is a designer who loves to create individual pieces in polymer clay. Mainly self-taught Michael has also worked with some of the finest teachers in many creative fields.

These quick and easy pieces combine the mokume gane technique with the new polyform bakeable cabochon moulds. Michael's inspiration is of course the Keylime pie, which is perfect for any garden party. By taking advantage of the different sizes in the mould available you can create not only earrings but a pendant and bracelet to match.

## MATERIALS

- Premo Accents in pearl
- Sculpey Souffle in Keylime
- Polyform cabochon mould
- Tissue blade
- Pasta machine
- Various cutters
- Pad and 6mm peg
- Medium scrolls
- Small leaf bail
- 4mm crimp tube
- 4mm crimp ends
- 2mm natural leather cord
- Chain nose pliers
- 5mm carabiner clasp

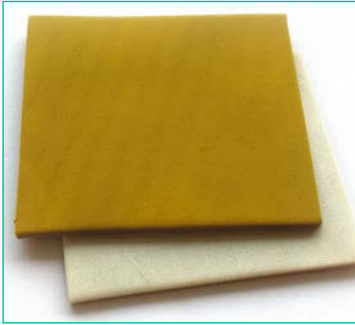
## RESOURCES

[www.palmermetals.co.uk](http://www.palmermetals.co.uk)

## Designer tips

- Drill holes into the cabochons and use them as buttons to customise your clothing.
- Use the polyform bezel mould to complement the cabochons.
- Use other materials within the clay such as gold leaf, acrylic paint, glitter or even herbs from the cupboard.





## STEP 1

Condition your clay and using the pasta machine on its thickest setting, roll out two pieces of the same size in contrasting colours. Place one on top of the other and roll through the machine again, slice in half and place one on top of the other, ensuring the opposite colours touch. Repeat twice more to create layers of colour within the clay.



## STEP 2

Use your fingertips to manipulate the clay to distort the layers within, without changing the shape. Using various shaped cutters, cut patterns into the block. By pushing the block at the sides you can reuse the cut clay to create a complete piece.



## STEP 3

Take your tissue blade and hold at both ends, adding tension to create a curve, then slowly shave thin layers off the block; this may take a bit of practice. The first few layers can be used as scrap clay to fill the cabochons later.



## STEP 4

Take your cabochon mould and using the thin layer of mokume gane, line the mould with the clay. Use the scrap clay to fill the space, pushing firmly to ensure no air bubbles are created. Again, using your tissue blade, cut along the top of the mould to slice off any excess clay and create a flat surface, then bake the clay in the mould following the manufacturer's instructions. Leave to cool.



## STEP 5

Once cooled, pop out the cabochons and using the Sculpey glossy glaze paint two layers on each cabochon and leave to dry. Repeat Steps 4 and 5 to create a second cabochon for your earrings.

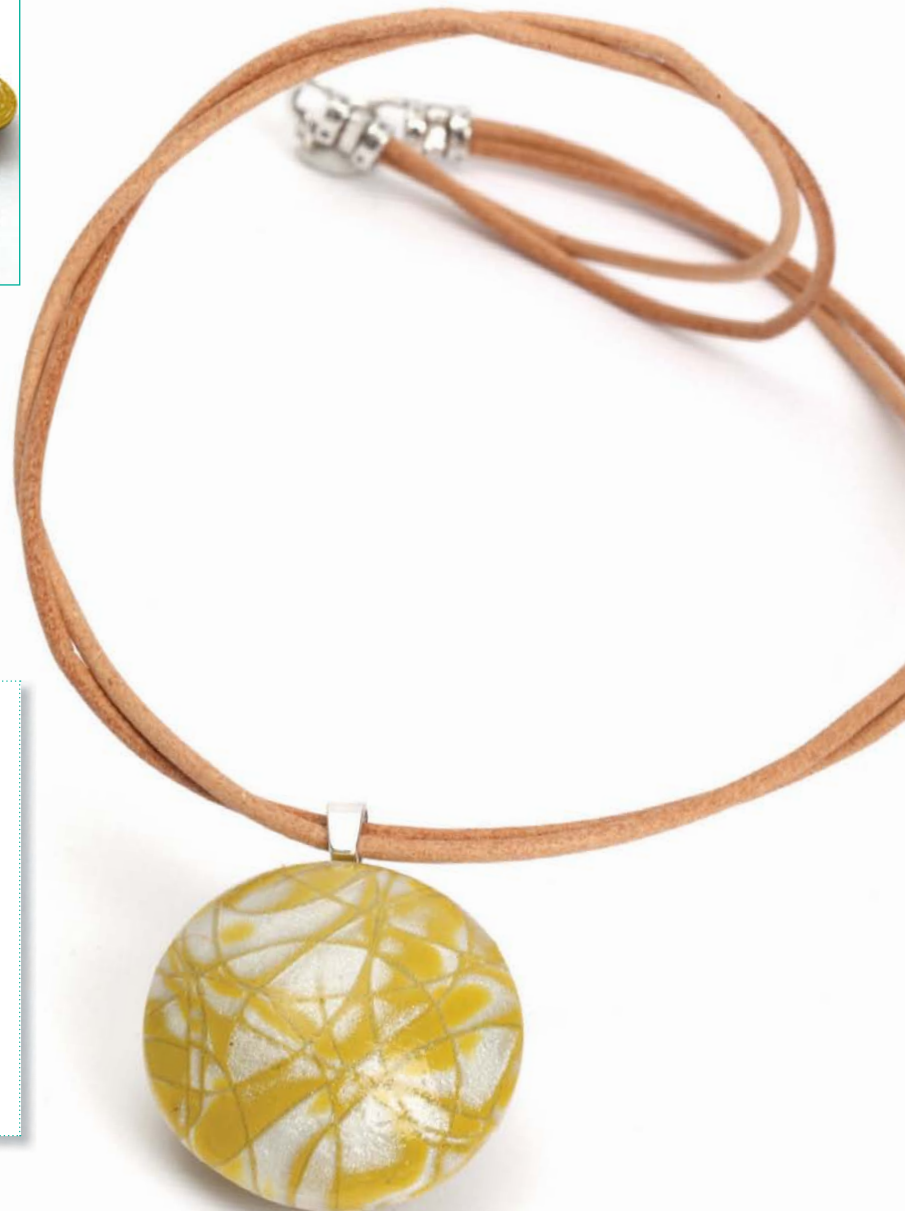


## STEP 6

Once dry, glue the pad and post to the back of the cabochon using E6000 and a cocktail stick; for accuracy be sure to glue the pad towards the top of the cabochon and not the centre.

## Extra Projects Make a necklace and bracelet

To create the matching necklace and bracelet using the larger cabochons either glue the bail or crimp tube onto the back using E6000, and once dry thread the 2mm natural leather cord through and attach the crimp end with pliers to secure, attaching the clasp to finish.





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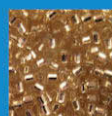
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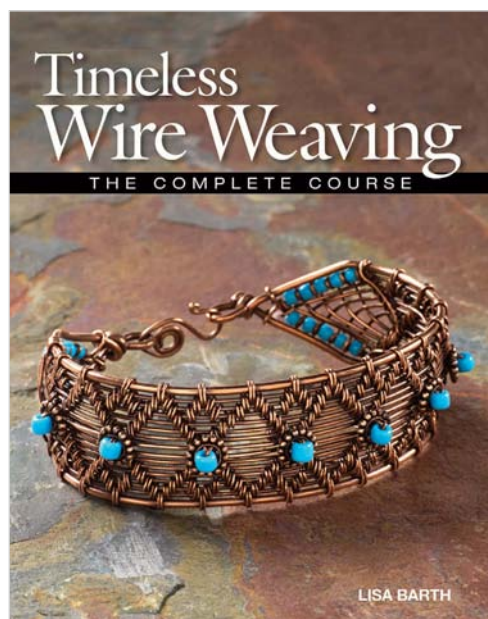
Treasures



Triangles

# BOOK REVIEWS

*This month Imogen Cooper reviews three books to spark your creativity.*



## TIMELESS WIRE WEAVING: THE COMPLETE COURSE

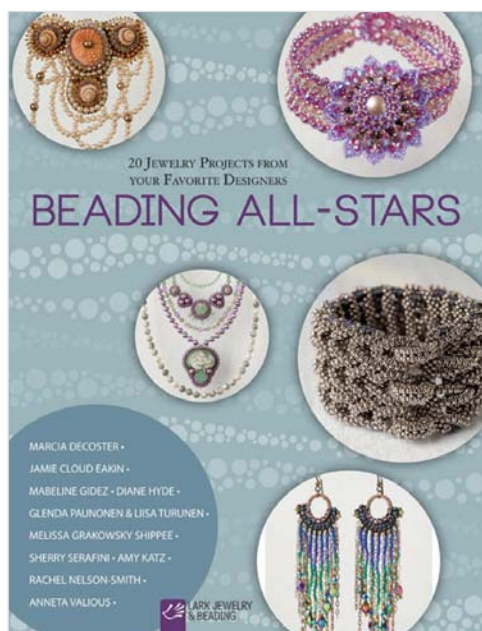
LISA BARTH  
KALMBACH BOOKS  
£13.99  
ISBN 9781627000765

Celebrated wirework instructor Lisa Barth may not be able to give everyone a lesson personally, but her newest book *Timeless Wire Weaving* is most certainly the next best option!

Barth's main goal is, in her own words, to "eliminate the intimidation factor" and prove that everyone is capable of creating pieces just as spectacular as her own.

This book covers all the need-to-know information about wirework as well as the three traditional techniques: coiling, wrapping and weaving. Although previous experience with wire may be useful, the way in which the book progresses means that readers of all abilities will find a project to suit them.

Use your new-found skills to adapt the author's own works – for example, it teaches how to adjust the pattern of the wirework to fit different sized cabochons and beads. Lisa clearly sticks to her aim to take the fear out of intricate wirework with an extremely friendly and motivational writing style. Paired with her beautiful photographs, this makes for both a charming read and an invaluable piece in any jewellery maker's collection.



## BEADING ALL-STARs

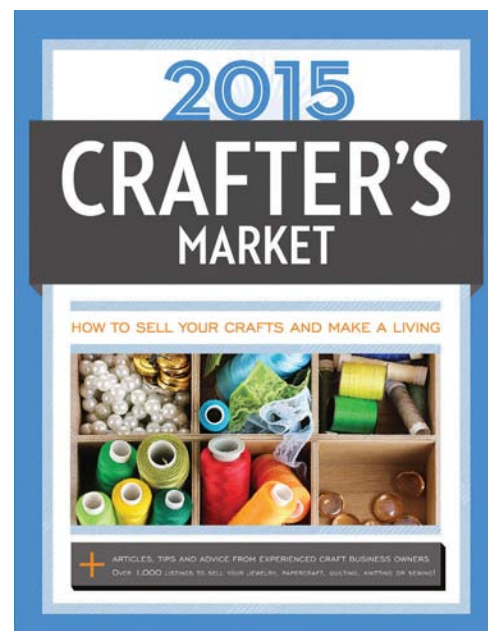
LARK  
£19.99  
ISBN 9781454708629

A firm favourite amongst craft lovers, Lark has brought yet another fantastic book to *Making Jewellery's* attention. Featuring ten of the most distinguished bead weavers and bestselling craft authors around, this really is an 'all-star' piece of work.

*Beading All-Stars* contains 20 brand-new projects from the likes of Sherry Serafini, Jamie Cloud Eakin and Rachel Nelson-Smith. The book is certainly aimed at an intermediate/advanced level, but the helpful glossary and techniques section ensure that a less experienced reader can catch up with a little practice.

Each chapter begins with some information about the designer and their beading style, and continues into two well-written and stunningly illustrated projects. The different approaches of each designer mean you are left with a wonderfully diverse range; from earrings to necklaces, classic to contemporary, there's undoubtedly a new favourite piece of jewellery to be found.

*Beading All-Stars* truly is your go-to book if you're looking to make a masterpiece. With such designers to its name, what else could you expect?



## 2015 CRAFTER'S MARKET

KELLY BISCOPIK  
FONS & PORTER  
£19.99  
ISBN 9781440239786


Turning what you love into a full-time job may seem like a dream, but it might actually be more achievable than you think! *2015 Crafter's Market* is the perfect foundation for those looking to build a career out of craft. Whether it's sewing, crochet or jewellery making, this book has all the guidance you could need to set up your own creative business. It may seem intimidating, but this is sure to give you all the information – and, in turn, confidence – needed to begin your journey as a freelancer. With helpful advice on the basics of setting up (such as copyright information and managing social media) and interviews with successful self-starters, *2015 Crafter's Market* has you covered from the beginning of your business journey right into its launch – and even afterwards. The book is also packed with contact details and company events to help you promote your work to like-minded crafters! This is an absolutely essential source of information for anyone hoping to turn their crafting talent into a full-time trade, or even for those looking to improve an existing business.









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# WEB REVIEWS

*Lauren Johnson trawls the web for the latest online trends, stores, blogs and jewellery profile.*



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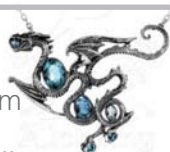
[www.assayofficebirmingham.com](http://www.assayofficebirmingham.com)

All the precious metal that your creations are made with, or even only detailed with, needs to be hallmarked, and there's no better place to do this than the Assay Office. The new website explains in detail how to go about making your work official, including: how to register and pay for hallmarks, order punchmarks and buy dealer's notices, as well as offering help and advice to aid in the construction of your jewellery creations. You can also book and pay for training courses, silver collection visits and hallmark identifications. So go and check them out and make your jewellery limitless.

## BAD BOY JEWELLERY

[www.badboyjewellery.com](http://www.badboyjewellery.com)

Too often gothic fashions in jewellery are muted somewhat to fit in with popular wear, but over at the Bad Boy Jewellery there's no holding them back; why not add a bit of dazzle to your own style and find inspiration from this blog, which follows biker chic – who knows, maybe you'll be inspired to step out in something more daring to satisfy your darker side. Silver, gold, chain and leather can all add a subtle difference to your usual style and offer an alternative to the usual flirty florals so readily available this time of year. Throw caution to the wind and step away from your comfort zone, being bad can sometimes be a good thing!



## JOCELYN D

[www.youtube.com/user/Jocelwynn](http://www.youtube.com/user/Jocelwynn)

Who doesn't like to unwind after a hard day's work? Sometimes you're simply so exhausted that even reading is a chore, so pay YouTube a visit and check out Jocelyn D's jewellery tutorials instead. Jocelyn will take you from the beginning to the end of a new masterpiece in a video blog, explaining in detail the steps to bring a new creation to light whether you're in to metal wire or polymer clay. There's little she can't help you with, so go and check her out, watch a video and let the creativity flow.



## TIP JUNKIE

[www.tipjunkie.com/post/diy-jewelry-making-tutorials](http://www.tipjunkie.com/post/diy-jewelry-making-tutorials)

A great tips website in itself, this particular post on Tip Junkie: 75 DIY Jewelry Making Tutorials, is something of a godsend to the creative type who's suffering from a lack of inspiration. From rings to necklaces, these super simple tutorials can aid you in creating quick new projects to get you back on track. With helpful tips on how to make it work more easily or cheaply for you with the same effect, it's a fun and gentle way for beginners' to get started too. There are multiple techniques using all sorts of materials to create your masterpiece in the most efficient way possible, promising a great end product.



*To feature your website or blog email [katie.holloway@thegmcgroup.com](mailto:katie.holloway@thegmcgroup.com)*



# DAISY CHAIN

*Make this beautiful Sterling silver daisy chain necklace  
for ultimate garden party chic!*

*By Tansy Wilson*

Recreating a daisy chain in Sterling silver makes this traditional outdoor pastime into a necklace to last a lifetime. Incorporating gold metal leaf on the centre of the flower makes them even more precious and this design will utilise all your soldering skills.

## MATERIALS

- ▶ Magnetic flower clasp (F0163)
- ▶ 0.5mm Sterling silver sheet
- ▶ 50cm x 1.5mm Sterling silver round wire
- ▶ 8 x 6mm x 4mm Sterling silver jumpings
- ▶ Fimo gold metal leaf and size
- ▶ 32cm silver chain
- ▶ 2 x 4mm silver jumpings
- ▶ Glossy Accents glue



## STEP 1

Place a scrap of 0.5mm Sterling silver sheet between the jaws of a metal hole punch at the 6mm hole. Place the punch into the hole and give it a hard knock with a hammer, so it stamps out a perfect 6mm silver disc. Repeat this step so you have six discs in total.



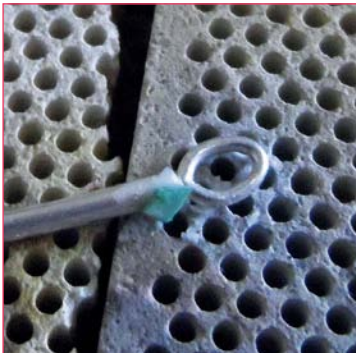
## STEP 2

Place one of the discs into a shallow bowl on your doming block. Add the doming punch and again hit the punch with a hammer so you create a gentle curve in your disc. Repeat this step so you have six domed discs.



## STEP 3

If you have the patience, draw six daisy shapes approx. 20mm x 20mm onto 0.5mm Sterling silver and pierce each one of them out by hand. Alternatively you can resort to modern technology and get your daisy shapes cut out by a laser-cutting machine; this gives you a really professional finished shape that requires no additional filing.



## STEP 4

Cut a 6cm length of 1.5mm Sterling silver round wire and file one end flat and place onto your soldering block. Add a 6mm x 4mm Sterling silver oval jumpring. Flux the two together and add a square (paillon) of hard silver solder at the join. Heat until soldered together, pickle and rinse.



## STEP 5

Take a daisy shape and drill a 1.5mm hole right at the centre point of the flower. File the other end of your soldered 6cm stem so it just pushes through the hole.



## STEP 6

Place the flower and wire stem onto your soldering block and add a drop of flux to the wire tip poking through the hole. Add another paillon of hard silver solder. Heat so the solder floods the wire and hole, joining them together. Pickle and rinse.

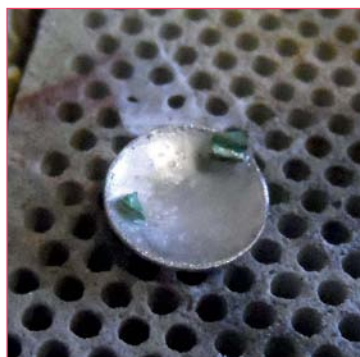


## Fashion inspiration

Floral dress, £29

Ankle boots, £99

Both [www.laredoute.co.uk](http://www.laredoute.co.uk)



## STEP 7

Place one of the domes onto your soldering block, so the concave side is facing up like a dish. Flux the inside and add two paillons of easy silver solder. Heat so the solder runs across the surface of the dish.



## STEP 8

Place your soldered stem and daisy back onto the soldering block and place the dish soldered-side down centrally over the stem poking out of the drilled hole. Heat the entire top surface evenly until you see the easy silver solder run around the edge of the dome and join onto the daisy shape. Pickle and rinse.



## STEP 9

Make another daisy following Steps 4–8. However, before soldering the head of the daisy on, you must link the wire stem through the oval jumping of the first daisy you soldered so they become permanently joined together. Repeat Steps 4–9 so you link two lots of three daisies together (see designer tips).



## STEP 10

Polish all the daisies using a hand-held polisher, still taking real care as the flowers can catch in a polishing mop. Degrease the entire piece using silver polish and a silver cloth. Add some gold leaf size to the centre domes and leave for 10 minutes. Pick up your gold leaf and place over the top.



## STEP 11

Once the size has fully dried, remove excess gold leaf with a soft paintbrush. I also added gold leaf to the magnetic clasp for continuity in the design. Add thick glue to the sides of the magnetic clasp and place two 6cm lengths of chain inside each side and leave to dry.



## STEP 12

Once the glue has dried you can trim the chains so they are identical in length. Link both ends of the chain to a 4mm jumping and link this to the soldered oval jumping at the end of the flower stem. Repeat for the other side.



## Extra Project Make matching earrings

Make single daisies and add a hook to the oval jumping to make beautiful matching earrings.

## Designer tips

- ▶ You need to make two lengths of three linked daisies and join them together with a single 6cm length of wire with oval jumpings soldered both ends with no flower head. This means you will have a stem facing up at either end of your necklace that you can join your chains to.
- ▶ Always follow the manufacturer's instructions to obtain the perfect metal leaf finish.

## RESOURCES

**Laser cutting service:**  
email [john@l4laser.co.uk](mailto:john@l4laser.co.uk)  
**0.5mm Sterling silver sheet,**  
**1.5mm Sterling silver round wire,**  
**chain and jumpings:**  
[www.cooksongold.com](http://www.cooksongold.com)  
**Antique silver Zamak magnetic**  
**flower clasp:**  
[www.beadsdirect.co.uk](http://www.beadsdirect.co.uk)  
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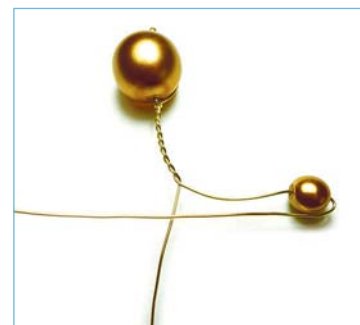
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# A Beautiful Wedding

14 PROJECTS FOR THE  
PERFECT DAY



### STEP 1

Cut a 35cm length of 0.5mm wire. Fold in half and add the bead you want to be at the top of the tree when upright. Twist the wire to hold the bead in place and create a stem. Pinch a few centimetres of wire to the side to form a branch, add another bead and twist again.

### MATERIALS

- ▶ Tiara base gold-coloured
- ▶ 0.5mm (24 gauge) wire in Champagne
- ▶ Bronze Goddess seed bead selection box or any gold/bronze seed beads
- ▶ 2 x packs of 4mm–12mm Preciosa Czech glass pearl round mix in brown, pink and gold

# METALLIC PEARLS TIARA

*Shades of gold and bronze glass pearls adorn this classic -style tiara. By Linzi Alford*

For this project Linzi was inspired by her own upcoming wedding; she wanted to make a traditional-style easy-to-construct tiara, but with a more vintage look than the usual

ivory pearls and sparkly crystals. The golden bronze tones of the pearls give this design a rich, opulent warmth. Linzi refers to the individual wired stems as trees with branches in the instructions.

### Designer tips

- ▶ Use several shorter lengths of wire to wrap rather than one long one, as it is trickier to control and becomes susceptible to kinks the longer it is.
- ▶ To check all of the wire ends are fully tucked in, run your fingers lightly over it, as you don't want it to become snagged in the bride's hair.

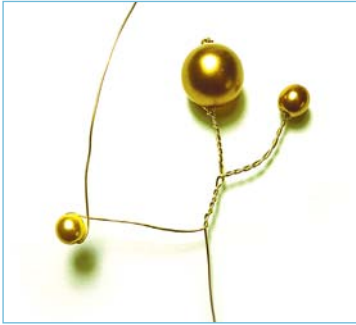
### RESOURCES

All tiara materials:  
[www.beadsdirect.co.uk](http://www.beadsdirect.co.uk)

### CONTACT

[www.magpieinthesky.co.uk](http://www.magpieinthesky.co.uk)  
[linzi@magpieinthesky.co.uk](mailto:linzi@magpieinthesky.co.uk)  
[www.facebook.com/magpieinthesky](https://www.facebook.com/magpieinthesky)





## STEP 2

To make the section between the branches, just continue twisting both wires. Pinch a fold in the wire again on the opposite side to make another branch and add a further bead. Leave two wire tails at the bottom to attach to the tiara base; this sounds more complicated than it actually is.



## STEP 3

Make as many trees as you like. Vary the heights so the overall design is higher in the middle and tapers down to the sides. Lay the trees out to determine the order you will attach them to the base.



## STEP 4

Sit your middle tree over the centre of the tiara base with one wire tail on each side. Wrap tightly in opposite directions to hold it in place. Trim off any excess wire and tuck ends in neatly.



## STEP 5

Place the second tree next to the first with tails straddling the wire and repeat the wire wrapping process to secure. Trim and tuck the wire ends.



## STEP 6

Working from the centre out to one side, add the rest of the trees to the tiara base. Once one side is complete, add the trees on the other side of the centre until they are all fastened in place. Don't worry at this stage if they look bent or overlap – you can rearrange them later.



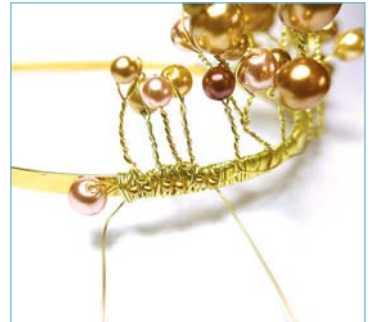
## STEP 7

Cut a 75cm length of wire. Leaving a short tail at the start, begin to pinch short branches, adding a bead to each and twisting. Space them a finger width apart and continue along the wire until there is a short tail left at the opposite end. You can make them all identical or of varying heights.



## STEP 8

Attach the wire length with small branches to both sides of the tiara base by wrapping the tails around the base so that it lies along the front.



## STEP 9

Cut a 75cm length of wire and wrap tightly at one end of the tiara base next to the first tree. Wrap tightly along, passing between the trees, fastening the small branches on the wire to the base as you go. Add a seed bead on every second wrap, making sure it sits to the front. Continue along until you run out of wire then tuck in the ends tightly and begin where you left off with a new length. Wrap in the same direction until you reach the far end, make a few more wraps and then cut and tuck the ends in.

## Extra Project Make a necklace

Make a simple necklace by threading glass pearl beads onto headpins and turning a simple loop to attach to a chain link or jumpring. Add as many as you wish in various sizes to make a cluster (a great way to use up left over beads) and attach to a larger gold ring. Thread a ribbon and simply tie to fasten.



# SOMETHING BLUE

*Combine soutache with basic beading skills to create this glamorous wedding necklace. By Sarah Burnett-Moore*

Sarah is a trained jeweller, but started working with soutache to use in her millinery projects. She loves that large, dramatic pieces can be made with minimal expense, no need for formal workspace, and a really basic toolkit.

Traditionally a bride wears 'something old, something new, something borrowed, something blue.' The nature of soutache jewellery lends itself superbly to bridal pieces, and this project incorporates a subtle blue braid. It took about four hours to complete, and comprises three main components.

## MATERIALS

- 6 x 20cm pieces of Linen soutache
- 3 x 20cm pieces of Navy soutache
- 1 x 13 x 18mm Swarovski oval fancy stone in Crystal White patina
- 2 x 14mm Swarovski rivolis in Crystal White patina
- 4 x 4mm Swarovski bicones in Crystal AB
- 4 x 6mm Swarovski bicones in Crystal AB
- 1 x Swarovski drop pendant in Crystal AB
- 1 x crystal embellished silver plated clasp
- Size 8 seed beads in Crystal AB
- Size 15 seed beads in Opal
- Preciosa twin hole beads in Crystal AB
- Ultrasuede in White
- 0.8mm silver plated wire
- Thin link silver plated curb chain
- White bead backing such as Lacy's Stiff Stuff
- 4lb Fireline in Crystal
- Size 10 beading needle
- Glue
- Scissors
- Cutters
- Pliers

## RESOURCES

Soutache supplies: [www.i-beads.co.uk](http://www.i-beads.co.uk),  
[www.thebeadtrail.co.uk](http://www.thebeadtrail.co.uk)  
 Beads and wire: [www.beadsdirect.co.uk](http://www.beadsdirect.co.uk)

## CONTACT

[www.artemitsa.com](http://www.artemitsa.com)  
[artemitsadesign@gmail.com](mailto:artemitsadesign@gmail.com)



## STEP 1

Thread the Fireline and tie a simple knot. Glue the oval rivoli to the backing. Stitch up through the backing at 12 o'clock, slightly away from the edge of the Rivoli. Add three size 8 beads, stitch down through the backing and come back up through the original hole. Go forward through these three beads – this is a backstitch. Add three more, backstitch these, and continue until there is a complete circle. Go through every bead again to create a stable frame.



## STEP 2

At 12 o'clock go down through the backing and come back up. Take three soutache cords (Linen-Navy-Linen) fold each piece in half to find the middle and take the needle through the central groove. Slide all three pieces up to the bead frame, and make a small stitch back through all three layers. Then stitch down through the backing. Come back through a couple of beads along and continue sewing until 6 o'clock. On the back start again at 12 o'clock, and repeat around the other side.



## STEP 3

At 6 o'clock, pull all six strands vertical. Stitch horizontally back and forth a few times in the same place to ensure a tight join. Leave the needle in the work, and turn the piece over. Cut as much backing away as is possible – if necessary do a rough cut and then trim further; using curved embroidery scissors helps. Pass the needle out through the backing at 6 o'clock.



## STEP 4

Curl all three layers around, and flatten against the back of the work. Stitch through all three layers, pick up a bit of the backing, and stitch back to the centre. Repeat on the other side to bring the tails together in an approximate heart shape. Don't worry that the back of the piece looks messy; it will all be covered up. Pass the needle out between the curls at 6 o'clock.



## STEP 5

Add one size 15 seed bead, a 6mm bicone and four more seed beads. Thread on the pendant drop, and three more seed beads. Pass the needle back through the first bead of the four, the bicone, and the single seed bead. Go through the backing at 6 o'clock, and come out through the central groove of the soutache between 4 o'clock, and five o'clock as shown.



## STEP 6

Pick up a twin hole bead, keeping the more convex side outermost, add three size 15 beads, and stitch back through the second hole. Come out to the front of the work, and stitch back out slightly further on. Continue until you have four twin-hole beads. Add three size 15 beads one at a time so they sit upright; this is done by adding two initially, then stitching on either side of each bead.

## Fashion inspiration

Ivory Florence dress, £150,  
[www.bhs.co.uk](http://www.bhs.co.uk)



## Designer tips

- Cut a shape slightly smaller than your rivoli in the bead backing so it sits in place.
- Keep stitches small and make sure you go through the central groove in all three layers.
- Use circle and oval templates to cut the correct size of ultrasuede for the back.





## STEP 7

The last three beads at approximately 2 o'clock will form the joining mechanism for the side components. Repeat the process on the other side of the work, with the joining beads at 10 o'clock. Finally add five twin-hole beads across the top of the work.



## STEP 8

Repeat Steps 1 to 4 using the round rivolis. Make a small loop in the wire, add a 4mm bicone, trim the wire and loop on the other side. Instead of coming out centrally between the curls, pass the needle through at nearly 12 o'clock, add two size 15 beads, the bicone component, two more beads, and go back through the other curl in a symmetrical position.



## STEP 9

Pass the needle through to the 6 o'clock position, and add three size 15 upright beads at this point. Line up the two sets of three beads and stitch through all the soutache, the corresponding beads and through the three layers of soutache in the central component. Repeat with the other paired seed beads until you have a firm join. Add five twin-hole beads on the lower edge of the component, and six on the top.



*Extra Projects*  
Make earrings  
and a  
bridesmaid  
necklace

## EARRINGS

Use 12mm round rivolis and the same technique as the central component to make matching earrings. If you can't find earring findings like those in the picture, pop a drop of superglue on the loop so the Fireline can't work free through the gap.

## BRIDESMAID NECKLACE

Use a Light Rose 12mm rivoli, and coordinating crystal and soutache colours to make one of the side components. Add a jumping ring to the bicone, and use twin-hole embellishment all the way round.



## STEP 10

Repeat Steps 8 and 9 to create another side component, and attach to the other side of the central component. Cut two 3cm, 4cm and 5cm lengths of the silver-plated chain. Make four wire looped elements using the 6mm bicones. Attach the chain to the bicones, making sure that the shortest piece of chain is at the top, and the longest is at the bottom, to get them to drape.



## STEP 11

Making sure you have the chain elements the right way round, open the wire loops and attach to the 4mm bicones. Cut two circles and one oval from the ultrasuede. Glue these firmly in place. This helps stop anything coming loose at the back of the work. Stitch carefully around the ultrasuede, just catching the outer layer of soutache. Keep the stitches as small as possible.



## STEP 12

Make two further 4mm bicone looped elements and attach them either side of the clasp. Using a double length of chain (each piece the same length) attach to the 6mm bicones. It is best for the bride to wear her dress for this final stage to make sure that the necklace sits in the correct position.



*A beautiful wedding*

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### STEP 1

Use a suitable pen or pencil to mark out your design on a section of beading foundation. Cut the drawn shape out using a good pair of scissors. The following is optional: take a pro marker or similar in a soft and complementary colour, and use it to soften the bright white of the beading foundation; this creates a background that blends in perfectly with the beads.

# BEADED BRIDAL CUFF

*A really personal touch to any bride's wedding outfit is a handmade item of jewellery and this cuff is the perfect choice. By Clair Wolfe*

Clair is a self-confessed seed bead addict and knows that with a clever combination of subtle coloured beads you can create a standout item of jewellery.

### Designer tips

- Use a soft baby blue for the backing fabric, this could be the bride's 'something blue'.
- This design can easily be altered to create a beautiful belt for a wedding dress by adding a longer length of ribbon.
- Adapt the colours to fit any bridal colour scheme.

### MATERIALS

- Bead spinner
- Needle
- Scissors or snips
- Satin and grosgrain ribbon
- Beading thread
- Felt foundation
- Sturdy beading foundation
- Glass pearl selection
- Cream seed bead selection

### RESOURCES

All tools and supplies:  
[www.beadsdirect.com](http://www.beadsdirect.com)

### CONTACT

[www.etsy.com/shop/ClairWolfe](http://www.etsy.com/shop/ClairWolfe)  
[ClairWolfeJewellery@gmail.com](mailto:ClairWolfeJewellery@gmail.com)





## STEP 2

Place the beads chosen for the design into a bead spinner bowl and place the bowl onto the spinner. Take a long length of beading thread approx. 1.5m and thread a stop bead onto one end and then pass the second end through a curved beading needle. Switch the spinner on and place the curved needle into the flow of the beads. Fill three quarters of the thread with beads.



## STEP 3

Thread a beading needle onto the thread. Pass the needle through the beading foundation and pull through so the beads on the thread reach the surface of the foundation. Pass the needle through the foundation a couple of times to secure. The next pass up through the foundation needs to be a few beads along, over the beads and then back through. Use this to tack the beaded thread into place.



## STEP 4

Continue to add the beaded thread in this way, following the line of your design. Begin to add the glass pearls, sewing the beaded thread around them. Begin to build up the design, by sewing a second layer of beads onto the first. Continue adding the beaded thread and pearls until you are happy with the shape of the cuff.



## STEP 5

Cut a length of ribbon for each side of the cuff, long enough to be tied into a bow. Fold in half and secure this onto the beading foundation with several stitches. Use sharp scissors to cut all ribbon ends into a diagonal; this will stop the ribbon ends fraying – clear nail varnish can be added if desired.



## STEP 6

Add a large pearl onto the top of the secured ribbon, again securing with several stitches. Use the remaining beaded thread to go around the pearl a few times and then back over the whole design, once again stitching it in place and building height into the design. Repeat Step 2 and apply a similar pattern on the second side of the design.



## STEP 7

The central panel is a simple process of sewing a third of the beaded thread into a spiral (Step 2). Find the centre of the circle and add a large pearl to the centre, securing with a few stitches. Begin stitching the beaded thread to the foundation, laying the beads as close to each other as possible. Finish the outer edge with a number of small pearls.



## STEP 8

Turn the cuff over so that the lines of stitching are visible and then use a sharp pair of scissors to carefully cut away the excess beading foundation. Take care not to snip through any of the stitches, but cut as closely as possible.



## STEP 9

Once all the beads have been added and the cuff has been trimmed, the back of the cuff can be covered; this will not only create a neat finish and cover all the stitches, but it will also protect the stitching. Place the cuff onto a section of soft, coordinating felt and then using the same needle and thread, begin to stitch the backing into place.

## Extra Projects Make earrings and a bracelet

### EARRINGS

Thread a selection of pearls onto a headpin, create a loop at the top of the headpin and add to an earwire.

### BRACELET

Thread a selection of pearls onto a length of beading wire, just long enough to fit around your wrist. Add your chosen finding to finish.



# FOR YOUR SPECIAL DAY

*Inspiring, easy to re-create jewellery designs from Kernowcraft. These designs are all straightforward to make even if you are just starting out making jewellery and can all be found in the 'Make the look' section of the Kernowcraft website.*

## SNAPTITE EARSTUDS

Sterling silver snaptite earstuds are so easy to set, making them very popular! All of Kernowcrafts' earring settings are supplied in pairs, with scrolls but without stones so you can choose your favourites from their huge range of faceted stones.



## CONTACT DETAILS

In the 'Make the look' section of the website you will find details on all components used and a one click option to buy all materials for the individual jewellery designs. Simply visit:

[www.kernowcraft.com/makethelook](http://www.kernowcraft.com/makethelook)  
[info@kernowcraft.com](mailto:info@kernowcraft.com)  
01872 573888

## BRIOLETTE PEARL DROP

These lovely briolette pearl drop gold earrings are simple but beautiful and could be worn by a bride or her bridesmaids for the special day, or simply add a classic touch to any outfit. Add a pendant like the one above to give an elegant wow factor.

All you need is briolettes, pearls, pegs with a loop and cap, gold wire and earwires.





### FRESHWATER PEARL DROP

This classic pearl drop necklace couldn't be simpler to make. It will add a stylish, classic look to any outfit, whether it's for daytime or evening. Pearls are often worn for special occasions such as weddings and this simple necklace would look beautiful worn with a classic dress on a special day. They would make a great gift for the person who has everything!

All you need to make the necklace is the freshwater pearl, a sterling silver bail with cap, some epoxy glue and a Sterling silver chain.

### FLORAL PEARL BRACELET

This pretty floral bracelet would be perfect for a bride or her bridesmaids to wear on the special day or for any wedding guest. It is so simple to make using basic beading techniques, crimping and wire wrapping.

Perfect to go with the matching earrings which would complement this piece.



### FLORAL PEARL EARRINGS

These simple and elegant earrings would look beautiful on any bride. Match with hairpins or a bracelet to complete the look.

All you need to make these earrings are silver beads, freshwater pearls, flower spacers, headpins and silver earwires.

### PEARL HAIRSLIDES

Available in a pack of 10, our silver-plated hairslides have a 7mm round flat plate so that you can glue on a cabochon or flat back pearl to match your look for the day. These are a lovely way to create something special for a bride to wear on her wedding day, or for the bridesmaids.





# PEARLISED VINE

*Create pretty rice pearl vines on hairpins. By Sian Hamilton*

**T**hese little pins can be made in any colour rice pearl; they are really nice to place in bridesmaids' hair or at the back of the head when wearing a tiara.

## MATERIALS

- 70cm x 0.5mm wire per hairpin
- 11 x 8mm rice glass pearls
- Hairpins (Kirby grip style)
- Glue

## RESOURCES

All materials are widely available from jewellery suppliers or on the high street.



## STEP 1

Cut a 70cm length of 0.5mm wire and thread on a rice pearl. Push the pearl to the centre of the wire. Bend the wire above the pearl and bring one side of the wire down around the outside of the pearl. Twist the two ends together under the pearl about three times (or 3mm).



## STEP 2

Thread on another pearl and place that about 5mm away from the twisted end. Bring the wire around the outside again and twist the two wires together until they meet the other twisted part. Then twist two wires together for about 3mm.



## STEP 3

Use the same process to add more pearls. After the next pearl, twist the two end wires together for about 3mm before adding the next pearl along. This will create a central stalk. Use five pearls in total for this piece.



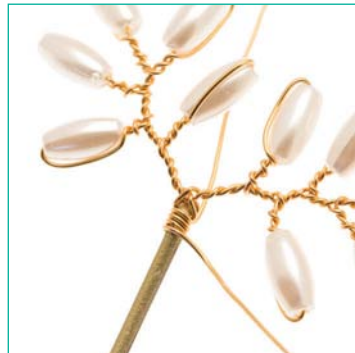
## STEP 4

When you have five pearls on the stalk, move them around to resemble the picture. Add another pearl, but this time leave about 30mm of wire between this pearl and the pieces already created. Twist the wire together to a length of 3mm under the pearl; this starts the second stalk.



## STEP 5

Follow Steps 2 and 3 to create this second stalk. When you have used six pearls you should have used up the 30mm of wire you left empty in Step 4. Now twist the two wires together once.



## STEP 6

Take a hairpin (Kirby grip) and hold the vine at the end. Bring one wire through the end from the left and the other wire through from the right. Wind the wires around the hairpin a few times. There should be one wire on each side of the vine. Snip the excess wire off and add a little glue to the wire ends if desired.

## Designer tip

- The pearl beads I used were plastic and bought from my local dressmaking shop. This design will work with any beads.

## Extra Projects Make earrings and a bracelet

### EARRINGS

Make two separate single stalk vines and use the two wires at the end to create a loop to hang the pieces from earposts.



### BRACELET

Make a long vine using about 1m of wire. At 30cm from one end, coil the wire three times around round nose pliers and twist the ends together three times. Start the vine as in the main steps. When the vine is long enough so that the looped ends sit just on the underside of the wrist, coil the open end again and add a ribbon to tie each end loop around the wrist. Use ribbon in the same colour as the wedding theme.





### STEP 1

Take a piece of organza fabric and fold it over several times. Choose three different sized circular objects, place on the fabric and draw around them with a marker pen. Cut out using sharp fabric scissors. You'll need 51 circles of each size.

### MATERIALS

- 2m of organza fabric in different colours
- 4–5m of 38mm double-sided ivory ribbon
- 17 x crystal buttons or cabochons
- A4 sheet of felt
- 17 x 35.5cm florist wires, 18 gauge
- 2 x stems of faux hydrangeas
- Fabric flowers
- Stemtex floral tape
- Needle and thread
- Tea light
- Hot glue

### RESOURCES

**Organza:** [stores.ebay.co.uk/fyviestarfabric](http://stores.ebay.co.uk/fyviestarfabric)

**Ivory ribbon:** [stores.ebay.co.uk/ashprintlondonltd](http://stores.ebay.co.uk/ashprintlondonltd)

**Felt:** [stores.ebay.co.uk/brilliantbuysuk](http://stores.ebay.co.uk/brilliantbuysuk)

**Florist wire and tape:** [stores.ebay.co.uk/raysfloristsundries](http://stores.ebay.co.uk/raysfloristsundries)

**Hydrangeas:** [www.hobbycraft.co.uk](http://www.hobbycraft.co.uk)

### CONTACT

[gail@floriodesigns.co.uk](mailto:gail@floriodesigns.co.uk)  
[www.floriodesigns.co.uk](http://www.floriodesigns.co.uk)  
[www.facebook.com/floriodesigns](https://www.facebook.com/floriodesigns)

# BLOOMING LOVELY

*Make your own wedding bouquet as an heirloom to pass down to younger generations. By Gail Florio*

**G**ail is a tiara maker and milliner originally from Dublin, now living in London. She specialises in wedding accessories and teaches a range of

beading and wirework classes at the London Jewellery School.

There is currently a big trend for artificial bouquets in the bridal market. For this project Gail

has incorporated her millinery supplies to create beautiful organza flowers, embellished with sparkly buttons and cabochons.

### Designer tips

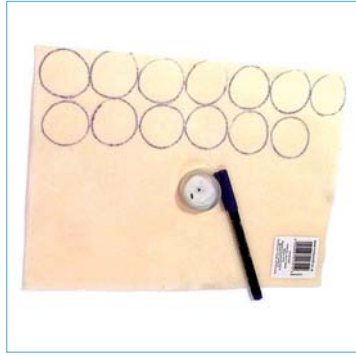
- Add some feathers to a length of florist wire with floral tape and add to the bouquet for a different effect.
- Layer different colours of organza together rather than using just one block colour.
- Use strips of organza for the collar and handle rather than ribbon.





## STEP 2

Place your small, medium and large organza circles in separate boxes for easier access later. Using a tea light, gently run the edge of the fabric over the heat of the flame. The circles will melt and start to curve to form a petal.



## STEP 3

Take an A4 sheet of felt, (this can be any colour as it will not be seen) and draw 17 circles using the tea light as a guide. Mark two slits, fold in half and snip with your fabric scissors. Place the circles to one side and keep the sheet of felt for later.



## STEP 4

Take a long piece of florist's wire and wrap in floral tape. Using chain nose pliers fold the wire over by a third, slide through the two slits in the felt circle. Pinch the wire underneath the felt and wrap together in more floral tape.



## STEP 5

Sew three small, three medium and three large organza petals together. Using a hot glue gun, secure the organza flower to the felt. With another blob of hot glue to the centre of the organza flower, add a crystal button or cabochon. Create 17 organza flowers.



## STEP 6

Holding two stems of faux hydrangeas, start arranging your organza flowers over them; this will help form the dome shape of the bouquet. Wrap all the stems together with floral tape to form a handle. Cut a strip from the A4 felt and wrap this around for extra padding.



## STEP 7

Cut 15, 23cm lengths of 38mm ivory ribbon. Using the lit tea light, melt the ends of the ribbon and press together (be careful of your fingers!). Sew all 15 pieces of ribbon together using a running stitch and gather together into a circular collar.



## STEP 8

Securing the two ends of the ribbon collar together, place over the handle to sit under the bouquet. Trim the wire ends so that they are equal in length. Glue a button to the wire ends and wrap the rest of the handle with the ivory ribbon.



## STEP 9

With the hot glue gun, add a blob of glue to the ribbons on the ribbon collar and press into the underneath of the bouquet. This is so that it doesn't 'flop' down. To hide where the ribbon collar meets the ribbon handle, glue on some colourful fabric flowers.



### Extra Project Make a buttonhole

#### BUTTONHOLE

Following Steps 1–5, make up one or two organza flowers. Wrap the stem in a coordinating coloured 12mm organza ribbon. Add a small length of ivory ribbon to finish it off.





# DELICIOUS LILY

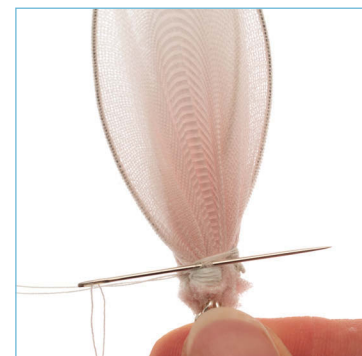
*Side tiaras are still very much on trend for 2015 weddings, so show off your skills with this gorgeous version. By Sian Hamilton*

## MATERIALS

- Pair of tights or stocking as sheer as you can find (I used rose blush)
- Silver tiara band
- Small pack of 0.8mm (20 gauge) silver-plated wire
- Small pack of 0.4mm (26 gauge) silver-plated wire
- 6 x 8mm crystals in complementary colour
- 5 x 1mm crimp beads
- Sewing thread
- Needle
- Scissors
- Glue
- Round nose and chain nose pliers
- Side cutters

## RESOURCES

All materials are widely available from jewellery suppliers or on the high street.



## STEP 5

Now thread up the needle again (double thread and knot the end) and gather all five petals in your hand. It doesn't really matter how they sit at this point – I made a square with four petals and pushed the fifth one in from the side. Sew into and around the base to secure all five petals; before letting go, make sure all five petals are sewn in.

## Designer tip

- These flowers can be made in any colour, so would be great for proms or any ball gown event.

I've been making versions of this flower for years but only recently moved into working with stocking material, which gives a really beautiful, almost real feel to the flower. I bought a pair of ultra sheer wedding tights from eBay, as those were the cheapest I could find. Don't spend too much on the tights or stockings as they are being cut up!



## STEP 1

Cut five pieces of 0.8mm wire to 300mm lengths. Find the middle and bend slightly with round nose pliers. Make a wide petal shape and then twist the ends together. Repeat with all five wires to make five identical petals. The eventual shape will be narrower but it's easier to cover with stocking material if the shape is wide to start with.



## STEP 2

Thread up a needle with a long length of thread, double the thread and knot the end. Take the pair of tights or a stocking and pull over the top of the petal shape; this needs to be quite tight, you'll need to hold the bottom of the petal (where the twisted section is) and keep pulling the material down, grasping it with your thumb and finger.



## STEP 3

Pull the material as tight as you want it or until the gathering at the bottom looks neat. Now take the needle and thread, sew into the material to anchor the thread and then wrap around the base of the petal plenty of times until it is secure, then sew through the wrapped section quite a few times to secure the thread. Cut off excess. Repeat Steps 2 and 3 to make five petals.



## STEP 4

When you have all five petals, take one and manipulate the wire into a pointed petal shape; be careful as the material can ladder easily. When the shape is right, bend one end of wire up the centre to make stamens. Use chain nose pliers to make sure the bend is as tight as possible. Repeat on all five petals.



## STEP 6

From the front, bend the petals out into a flower shape. Be gentle and also make sure they bend from the base of the petal right above the twisted part of each. Move them around until they look good and move the wire strands until each one is in the middle of a petal.



## STEP 7

On the back of the flower, take the five wires and bend two in one direction and three in the other. They need to be in line with each other and bent as close to the flower stem as possible. Using chain nose pliers to bend them will help this.



## STEP 8

Lay the flower on the tiara band with the wires in line with the band; make sure the flower is about one third of the way up from one end – you don't want it central. Take a 300mm piece of 0.4mm wire and start wrapping on one side about 10mm away from the flower. Wrap up to and around the flower and down the other side for another 10mm. Cut off all excess wires at the end of the wrapping and glue the ends.



## STEP 9

On the front of the flower, do a final adjustment of the petals. Find the wire that's sitting closest to the centre of the flower and thread on an 8mm crystal. Bend the wire just after the crystal so it stays in the middle of the flower. Add a crimp bead, then another 8mm crystal and bend the end to hold the crystal. Bring the crimp tight up on the other side of the crystal and squeeze closed with crimping pliers. Repeat for all five wire stamens.

## Extra Project Make matching earrings

Make two single petals using the main steps. Bend the petals into a nice shape, remembering to make the bends in the petals mirror each other. After Step 4 wrap 0.4mm wire around the stalk covering the thread wrapped section, add a little superglue to hold in place. At the top cut off one of the 0.8mm wires flush with the wrapping and then wind the other around the jaw of your round nose pliers to create a double loop. Have the end of the wire facing down in front of the petal. Add an 8mm crystal to the wire and turn a bend in the end of the wire to keep the crystal in place. Add an earwire to the top to finish.



# GROOVY STONES

*Give your stones an elegant, well-defined frame with grooved cabochons; it's easier than you think. By Karen Caine*

Once the Editor of numerous computer magazines, Karen Caine of The Crafty Dwarf is no stranger to step-by-step tutorials, although these days she prefers teaching how to create an intricate network of jewellery wires than how to get wired in the digital world.

Grooved cabochons are one of Karen's latest discoveries. Easier to wrap than traditional cabochons and without the hole-covering antics of drilled stones, they are perfect for creating designs with clean silhouettes.

## MATERIALS

- 1 x 27mm x 21mm grooved cabochon with 1.5mm groove
- 1 x 7mm–8mm bead
- 1.08m x 0.7mm (21 gauge) soft round wire
- 5m x 0.3mm (28 gauge) soft round wire
- Masking tape
- Liver of sulphur and bicarbonate of soda for the patina

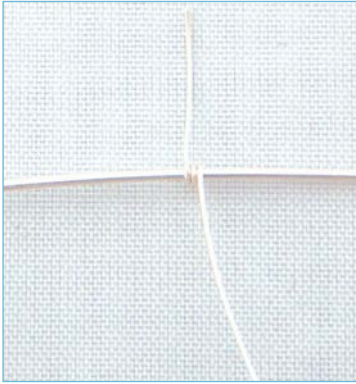
## RESOURCES

Grooved stones from:  
Cabujones cabochons on Facebook  
[www.wires.co.uk](http://www.wires.co.uk)  
[www.charming-beads.co.uk](http://www.charming-beads.co.uk)  
[www.metalclay.co.uk](http://www.metalclay.co.uk)

## CONTACT

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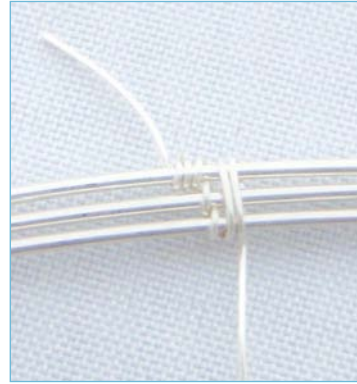
## STEP 1

Here we're using a grooved cabochon 27mm x 21mm, so you need to cut four 27cm lengths of 0.7mm wire for the frame wires. Then starting 5.5cm in from the left and holding the end away from you, take the 0.3mm weaving wire and bring it over the top of the frame wire, then under and around to complete a single rotation. Repeat this so that you have two loops.



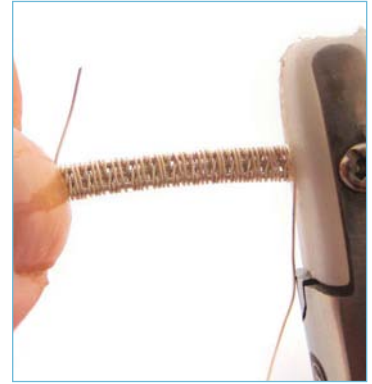
## STEP 2

Start the bail with an over-over pattern. Keeping a tight tension, pass the weaving wire over the top of the first frame wire and circle underneath and back around until you complete one rotation. Now bring the wire over the top of the second frame wire, circle underneath and back over to complete the loop. Then take the weaving wire across the top of the third frame wire, under and around to complete the final loop.



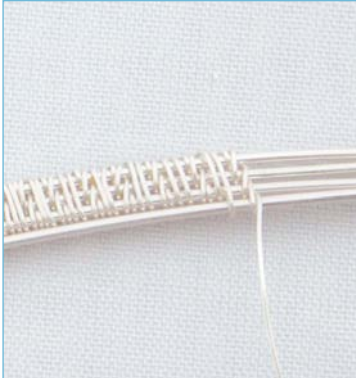
## STEP 3

Use masking tape to ensure that the left-hand ends of the frame wires are lined up. Now take the weaving wire beneath all three frame wires then back over the top, making sure they don't bunch up or overlap. Repeat once more. You should now see three rows of weaving: one that wrapped each frame wire and two that made a loop around all three. This is a complete set of 3-1(3)-1(3) weave.



## STEP 4

Repeat Steps 2 and 3 until you have 5cm of weave (or half the calculated bail length if you're using a different sized stone – see Designer tips). Get into the habit of tightening your weaving periodically to achieve a uniform appearance. To do this, brace the weaving and then push against the newly woven edge with nylon-jawed pliers. If you keep your tension and weaving tight throughout, you will have a smarter pendant at the end.



## STEP 5

Now add your fourth frame wire. Take the weaving wire (which has just completed the 3-1(3)-1(3) set with a second turn around all the frame wires) and pass it across the top of the fourth wire, then back underneath all the wires to restart the set. This time however, go around each of the four wires. Make sure that the new frame wire is lined up with the others, adding new masking tape if required.



## STEP 6

Complete the 4-1(4)-1(4) set, by running the weaving wire around all four wires twice more. Continue with this weave until it completely encircles the stone, shaping the woven section as you go along. At this point, the fourth frame wire will meet itself at the top of the cabochon. When this happens, continue your set until you reach the point where you pass your weaving wire across the top of the third frame wire, but don't go over the fourth wire.

## Designer tips

Make sure that the groove in your cabochon is wide enough. Double the width of the weaving wire and add that to the width of the frame wire. Then measure the groove. If the groove is 0.3mm to 1mm wider than the calculated sum, then all will be well. Any narrower and your wires won't fit. Any wider and the stone will begin to wiggle.

If you are using a stone with different dimensions to the one in the tutorial, you will need to re-calculate the length of the frame wires.

### Here's how:

1. Calculate the stone's circumference using a spare piece of wire pushed into and around the groove. Mark the wire where it overlaps using a fine-tip felt pen. Straighten the wire and measure. We'll call this C.
2. Now decide how high you want your bail to be – this design has a big frame, so half to two-thirds of the stone's height works well. Take this figure, add the diameter of the chain and then multiply the total by four. This gives you the bail length: BL.
3. Finally, if you want a decorative finish on the back, multiply the length of the stone by four. If no decorative finish is required just add 2cm here. We'll call this DF.
4. Calculate  $C + BL + DF$ . This is the length of your frame wires. You may wish to err on the side of caution and add a few extra centimetres – just in case!
5. If you're right handed, your starting point for the weave is half the length of DF in from the left hand end of the first frame wire. Left-handers will start the same distance in from the right. The tutorial assumes you are right-handed, so reverse right and left in the instructions if you're not.



## STEP 7

Pass the weaving wire behind the fourth wire and circle around the cabochon's groove. Then pass behind the fourth wire on the right side of the bail and thread your wire under and over the third wire, securing the stone by sewing through the weave you created earlier. Add a bead here to conceal the disturbance in the wirework and sew more stitches behind it if the frame seems loose.



## STEP 8

Once everything is fixed to your satisfaction, circle back underneath to the first frame wire on the left side of the bail and finish it off with 5cm of 3-1(3)-1(3) sets, ending with a row that wraps each frame wire individually. Flare out the two sides of the bail to create a V-shape, then use your bail pliers at the halfway point to bend the bail backwards to create an opening for the chain.



## STEP 9

Continue the weave you left in Step 8 with the remaining five wires, tying the two sides together. Now thread the wire through the frame, then take it behind the bead and back up through the weaving on the opposite side. To finish, coil and cut the weaving wire, then decorate the back by curling the remaining frame wires into loops and swirls. If you like, you can also add a patina to emphasise the weave's texture.

## Extra Project

### FLOATING STONES

Use the unique properties of grooved cabochons and the same 3-1(3)-1(3) weave pattern to create earrings with stones that appear to float. The tension created by the twisted form is almost enough to keep the stone in place on its own, but fixing thin wires above and below adds an extra level of security.

### PERFECT PATINA

To create a patina that matches the stone's colour, use cold, rather than warm, liver of sulphur on your silver. Check every minute to see it change from light yellow to gold, orange, maroon, violet, teal, blue and finally black. When you reach the right shade, neutralise your piece with a solution of bicarbonate of soda.



## DON'T MISS!

Next month *Sue Mason-Burns' agate wirework pendant*





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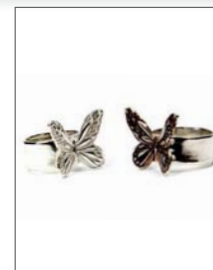
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## What inspires Katy Luxton

*Katy explains how mathematics and the children's toy spirograph influence her jewellery designs. By Kira Withers-Jones*

### WHAT INSPIRES ME

My current work in particular is inspired by spirograph drawings. I wanted to make a 3-dimensional piece that looked the same as those drawings. I am also inspired by other mathematical models and I loved the maths room at the Natural History Museum when I stumbled upon it. Barbara Hepworth's sculptures with the strings also inspire and excite me; the way that simple lines of string describe a form. My children also inspire me to make my business a success. I have much more focus, motivation and confidence than I did before they were born (although less time!).

### MY STYLE

I make vibrant nylon and silver jewellery. My work tends to be delicate looking, with simple lines. It has a sculptural three-dimensional feel. I love the mix of working with different materials, nylon (using Additive Layer Manufacturing) or 3D printing gives me the chance to produce designs I couldn't make in any other way. Also nylon gives me a chance to introduce colour, which is great, I love the moment when I lift it out of the dye bath to rinse it. I also work with silver – soldering, shaping and hammering the pieces until I get them right. As well as making my own collections I love working with customers on commissions. It can challenge my design ideas or skills, which is great, and I find it can inform my other work.

### MY DESIGNS

After completing a degree in Communication Arts I was unemployed and tried a jewellery-making evening class for fun. I was hooked! I liked the smell of the metal and the feel of the tools. A couple of years later I completed an HND at Sir John Cass in London. I worked for a jeweller and in a jewellery gallery for a year and

then moved to Cornwall. Ten years on I decided that the time was right to start my business properly.

### RESOURCES

[www.katyluxtonjewellery.com](http://www.katyluxtonjewellery.com)  
hello@katyluxtonjewellery.com



# SPRING SWIRLS

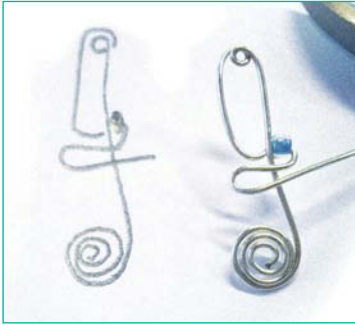
*Make a statement pendant with beautiful turquoise blue howlite wrapped in Sterling silver – perfect for a bit of garden party glam. By Joan Gordon*

As supplies of turquoise have been drastically depleted in recent years, Joan prefers to use dyed howlite. The chemical treatment is safe and the colour is resistant to ultra violet light. A few simple twists in the wire create tension and these twists secure the wire to the surface of the stone. The decoration may be easily removed from the stone without damaging it or the surface of the pendant.

## MATERIALS

- 1 x 3.5cm x 2.5cm rectangular howlite gemstone
- 1 x roll 0.5mm half hard Sterling silver wire
- 1 x 7cm x 1mm half hard length of Sterling silver wire
- 2 x blue seed beads
- 1 x 7cm silver headpin
- 2 x 5mm silver jumprings
- 2 x silver cord crimps
- 1 x silver toggle clasp
- Small handheld kitchen torch and a glass of water
- Pickling solution
- Steel mandrel
- Plastic tweezers
- 1 x length of stranding cord
- Hi tack glue
- Cocktail stick
- Scissors
- Snipe nose, flat nose, and round nose pliers
- Side cutters





## STEP 1

Create your own wire pattern by sketching a design onto paper and use this to form your wire shape (or copy this one). Start with a length of wire 30cm long. Make a coil using snipe nose (chain nose) pliers. Keep the coils neat and flat, pressing the wire against each wrap as you work. Use round nose pliers to bend the wire into shape, being careful not to mark it. Thread on a seed bead as you wrap the wire under and over forming a J shape. Leave the long extension of wire for wrapping around the stone.



## STEP 2

Place the decorative design onto the front surface of the stone. Working from right to left, wrap the long end of wire around the stone, across the back and finishing at the front. Slide the cut end of the wire under the loop in the middle of the J. Pull the wire towards the left to create tension on the wire. Be very firm as you pull. Thread the wire under the loop again as if making a small stitch. Pull the wire until a tiny loop forms. Thread on another blue seed bead, trim the wire down to 3cm and form another neat coil. Press the coil with your fingers down onto the face of the stone.



## STEP 3

Using snipe nose pliers, grip and then twist the wire either side of the J decoration. Twist the wire to form a little 90 degree bend. This adds tension to the wire wrap. Turn the stone over and form a little twist in the middle of the wire wrap at the back. Test the grip of the wire on the stone by trying to slide it off. Don't use too much force, as it only needs to be gripping sufficiently to stay securely in place. If the wire is too slack, make the twists into little coils with the point of the pliers until it is firmly in place.



## STEP 4

Thread the headpin through the middle of the stone. Form a 90 degree bend in the extending wire close to the hole at the top of the stone using snipe nose pliers. With round nose pliers form a wrapped loop large enough to thread through the stranding cord. Wrap the wire around the base of the loop twice to secure the loop and then cut off any excess wire using side cutters. This loop will slide up into the middle of the wire bail constructed in the next step.



## STEP 5

Measure the circumference of the stranding cord, and select a mandrel with the same circumference to form the bail. Cut a length of 1mm Sterling silver wire approx. 7cm long. Light the torch and hold one end of the wire vertically in the hottest part of the flame. When the wire melts it will form a ball at the end. Quench in water and then repeat on the other end of the wire. Heat the pickle solution. Soak the wire in the pickle until the fire scale is removed; extract it with plastic tweezers, rinse and polish. Wrap the wire around the mandrel to form three full wraps.



## STEP 6

Cut the cord to your desired length. Slide the wrapped loop at the head of the stone up and into the centre of the bail. Thread one end of the cord through the wrapped headpin loop and the bail, pulling it until both ends are even. Place a dot of glue onto each end of the cord, press the silver cord crimps over the ends, leaving the glue to dry for at least one hour. Link jumpings to the ends of the cord crimps and the corresponding parts of the clasp and toggle. Close the jumpings securely with snipe and flat nose pliers. Wipe any excess glue from the cord crimps before the glue is fully dry.

## Extra Projects Make earrings and a bracelet

### EARRINGS

Onto a 5cm long headpin, thread one small seed bead followed by an 8mm long howlite stone. Add one more seed bead before forming a neat wrapped loop at the head of the stone. Link the drop to earwires with small jumpings.

### BRACELET

Make a simple charm using a gemstone threaded onto a headpin. Either make the headpin yourself by melting the end of Sterling silver wire with a kitchen torch or use a ready-made pin. Form a wrapped loop in the wire protruding from the top of the stone and link this to the centre of a bracelet chain with a jumping.





# FLOURISHING GARDEN

*Brighten your mood with a burst of colour this spring.*

*By Sandra Quell*

Sandra is a Luxembourgish designer and teacher whose passion is silver. She works with metal clay and loves to add pearls, stones and bright colour to her pieces.

There's nothing quite like celebrating the first garden party of the year. With this bracelet you are perfectly dressed for a picnic between bright flowerbeds. The design with its central flower and the colourful ribbons is very versatile. Just replace the daisy with your favourite flower and choose ribbons in your favourite colours.

## MATERIALS

- 15g–20g Art Clay silver (depending on the style of your flower)
- A small amount of Art Clay syringe type
- Paste
- Scrap polymer clay
- Basic metal clay tools
- Carving tool
- Liver of sulphur
- Ribbons in different colours

## RESOURCES

All materials widely available from advertisers listed throughout this magazine.

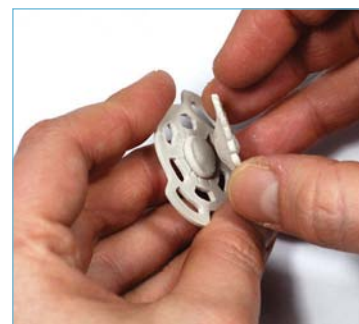
## CONTACT

[www.qcreations.eu](http://www.qcreations.eu)  
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### STEP 1

Draw the templates for the base and the flower. The base is a circle with two 'handles' for the bracelet and six evenly distributed holes for weaving in a ribbon. Both templates have a diameter of around 3cm. Draw a smaller flower for the clasp button. Cut out your templates.



### STEP 6

Let the flowers dry completely. Dampen the middle of your base and the bottom of your large flower and place a small ball of wet clay onto the base. Press the flower into the fresh clay. Attach the U shape snake to the back of the button using syringe or wet clay. Leave to dry.





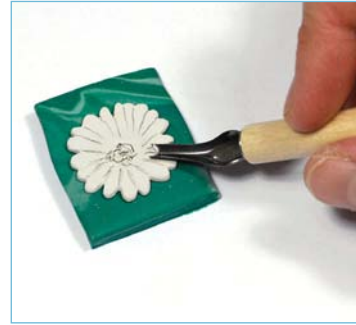
## STEP 2

Roll out some scrap polymer clay and press a dent into it with a round object or your index finger. Bake the polymer clay. This will be the drying form for your flower. Roll out the silver clay 4 cards thick and cut out your base and the two flowers.



## STEP 3

Place a piece of cling film over your drying form and position the larger flower over the dent. Gently press the centre into the dent of the form. Roll out a snake of clay and form a U-shape for the button shank. Let the pieces dry completely.



## STEP 4

Refine all your pieces using files, sanding sponges, sanding pads and baby wipes. Take your favourite carving tool and carve details onto your flowers' petals. Put your large flower back onto the drying form during carving to support it. You can also carve both sides of your base. Paint the back of the flowers with paste using sweeping strokes to give them an organic look.



## STEP 5

For the centre of the flowers look for tiny moulds or carve or sculpt appropriate pieces. Leave to dry. Slightly dampen the centre of your large flower and put a tiny amount of wet clay in the middle. Press your centre piece onto the clay, removing any excess. Attach the centre piece to the small flower with syringe or paste.

PHOTOGRAPHS: LAUREL GUILFOYLE, RENÉ WERSAND



## STEP 7

Fire your pieces at 900°C for 2 hours. Brush them with a brass brush. Patinate your piece in a weak solution of liver of sulphur. When the pieces have the colour you want, wash them in cold water. Polish the flowers and the back of the base. You can use a burnisher to shine up the sides of the petals and the centre of the flower.



## STEP 8

Take a piece of ribbon and pull it through one of the holes of your base. Wrap it around the edge and thread it through the adjacent hole. Keep going until you have done the full circle. Knot the two ends together and cut the ribbons leaving around 3cm in length. Knot a piece of ribbon through the button shank as well.



## STEP 9

Take several ribbons in contrasting colours and thread them through the handles of your base like the bracelet of a wristwatch. At one end of the ribbons knot a loop large enough to let the button slip through. At the other end of the ribbons fasten the button. Each side of the bracelet should be long enough to wrap one and a half times around your wrist.

## Designer tips

- ▶ When drawing the template for the base, be careful not to place the holes too close to the edge; there should always be at least 1mm width around the holes.
- ▶ You can make the flower as elaborate as you like. Why not make a rose or an orchid?
- ▶ Search online for flower outlines if you struggle to draw your own.

## Extra Projects Make a pendant and buttons

### PENDANT

Make another flower and attach it to a base with only one handle. Thread several ribbons through the holes and hang it on a ribbon or a leather cord.

### BUTTONS

Make some extra buttons to sew onto a light summer jacket for cold evenings.



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[www.craftworx.co.uk](http://www.craftworx.co.uk), 07961 883115

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[www.staedtler.co.uk](http://www.staedtler.co.uk), 01656 778668

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**For closing dates please see individual competitions.**

See [www.craftsinstitute.com](http://www.craftsinstitute.com) for full terms and conditions.



## SHOW TICKETS

We have teamed up with the organisers of the Weald of Kent Craft and Design Show to offer 25 lucky readers the chance to win a pair of tickets to the fantastic show. Set in the picturesque surrounds of Penshurst Place, Tonbridge, from 2 – 4 May, visitors can spend a day exploring the best that British craftspeople have to offer.

[www.ichfevents.co.uk](http://www.ichfevents.co.uk), 01425 277988

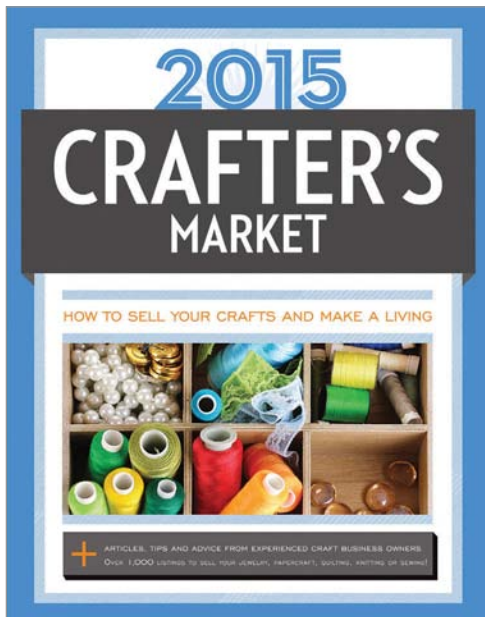
CLOSING DATE 20 APRIL 2015

## JEWELLERY MAKING STASH

The Cornwall School of Art, Craft and Jewellery is giving away a stash of bead and jewellery making bits this month. One lucky reader will win a selection of beads in a variety of sizes and finishes, some plated ball beads, a stash of gold- and silver-plated findings, a multi-purpose pair of pliers, and a pretty box to keep them all together.

[www.csacj.co.uk](http://www.csacj.co.uk), 01208 264155

CLOSING DATE 7 MAY 2015



## 2015 CRAFTER'S MARKET

If you sell the jewellery that you make, then this book is essential reading. Aimed specifically at the global market for handmade goods in 2015, *2015 Crafter's Market* is full of tips and advice from those who run successful craft businesses on how you can run yours! We've got two copies to give away.

[www.fwcommunity.com/uk](http://www.fwcommunity.com/uk), 01626 323303

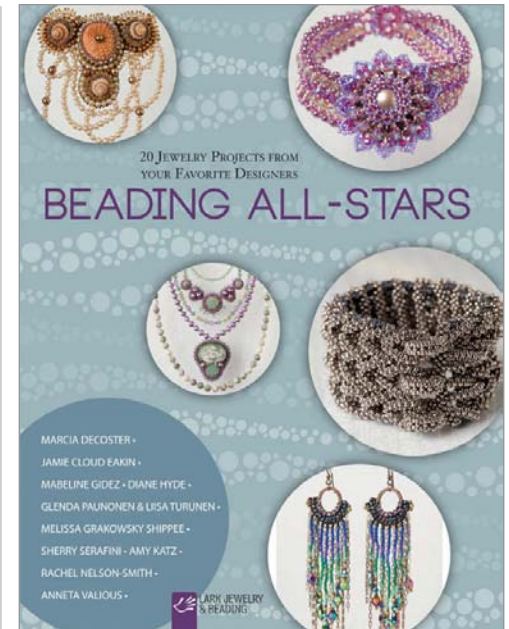
CLOSING DATE: 7 MAY 2015

## GREENJOURNALS

Keep all your jewellery making ideas, inspiration and sketches together in one place with these beautiful Lynne Marie Polito GreenJournals from TeNeues. Worth £9.99 each, we've got five to give away.

[www.teneues.com](http://www.teneues.com), 020 3542 8997

CLOSING DATE 7 MAY 2015



## BEADING ALL-STARS

Calling all beaders! *Beading All-Stars* is a must-have book for anyone who loves to make beaded jewellery or wants to learn. This book contains designs from a host of well-known and highly talented jewellery designers – it really is a who's who of the beading world. We've got five copies to give away.

[www.thegmcgroup.com](http://www.thegmcgroup.com), 01273 488005

CLOSING DATE: 7 MAY 2015

## RULES OF ENTRY

The competition is open to UK residents only. Only completed entries received by the closing date will be eligible. No entries received after that date will be considered. No cash alternatives will be offered for any prize. The judges' decision is final and no correspondence can be entered into. The winner will be expected to be in possession of a copy of this issue of Making Jewellery. One entry per giveaway, per household. Please note you can apply for more than one giveaway – please apply for each giveaway separately for sorting purposes (posting entries in one envelope will save on postage). Employees of GMC Publications, their associated companies and families are not eligible to enter. By entering the competition, winners agree that their names may be used in future marketing by GMC Publications unless you mark your entry otherwise. Entries can also be sent via post to: Making Jewellery Giveaways, 86 High Street, Lewes, East Sussex, BN7 1XN.

# FIMO PROFESSIONAL CLAY EXTRUDER SET

*This month we take a look at the Fimo Professional Clay Extruder Set from the lovely people at The Crafty Beggar, and put it through its paces. By Clair Wolfe*

## THE PRODUCT

The extruder set is a fully loaded kit, which has twenty discs that allow for different, continuous strands of clay to be produced. The crank style handle means minimal effort is required compared to the push style extruders.

## WHAT DOES IT DO?

The extruder is designed to allow the user to create a wide variety of clay strings. The crank style handle produces a smooth fluid movement and therefore the clay is formed into a continuous and uniform string.

## WHAT IS INCLUDED?

The kit arrives in its own storage case; perfect to keep it all together when not in use. Each of the components has a set space in the case where it is held securely. As well as the clay extruder there are 20 unique discs, three rubber washers, a blade and step-by-step instructions.

## HOW GOOD ARE THE INSTRUCTIONS?

The instructions are fully comprehensive and easy to follow. There are also several techniques and project ideas to try.

## WHAT ELSE WILL YOU NEED?

You will need: conditioned clay, a suitable work surface for prepping the clay and a pasta machine (although an acrylic roller would be suitable if you don't have a pasta machine).

## HOW EASY IS IT TO USE?

The extruder is very easy to set up. It is far easier to use than the plunger style extruders I have tested previously, but you will still need a little muscle to turn the handle. The extruder is easy to take apart to clean and it is a simple process to change the discs.

## CAN IT BE ADDED TO?

The extruder kit is a standalone product and has no need for additions. The only sundry item will be the clay.

## OVERALL SCORE

This is a really high quality, brilliantly engineered and beautifully produced tool. It isn't a cheap tool to purchase, but it really will add further dimensions to your clay work and last a lifetime. There are several projects within the instruction booklet, which have been broken down in such a way that even a relative

novice can follow them and reproduce beautiful clay work. Clay is a medium I am determined to improve on this year and with this fabulous addition to my toolbox I am sure it will enable me to do that.

## SCORE

★★★★★★★★★★

## COST

£37.50

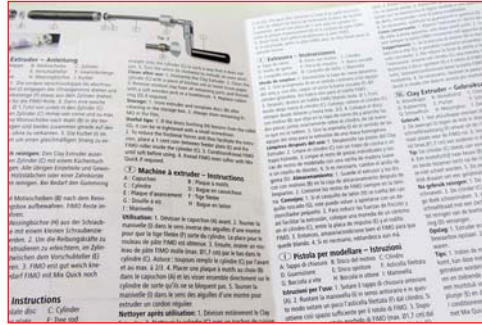
## RESOURCES

[www.thecraftybeggar.co.uk](http://www.thecraftybeggar.co.uk)  
[thecraftybeggar@yahoo.co.uk](mailto:thecraftybeggar@yahoo.co.uk)  
01323 738745

ABOVE: Cane slices



1. The kit



2. Instruction booklet



3. Crank handle



4. Cleaning the tube



5. Cleaning the end cap



6. In use



7. Cutting discs



8. Using the blade to remove from work surface



9. Stack the discs



10. Putting the rolled discs into the tube



11. Placing the template disc into the cap



12. Fixing the cap



13. Stacking the slices



14. Rolled stack (cane)



# GARDEN PARTY ACCESSORIES

*Joan Gordon looks at pastel coloured faux gemstones, crystals and diamonds that make the ideal accessory for garden party fashionistas.*

Garden parties conjour images of sparkling crystal glasses filled with bubbly champagne, immaculate gardens bursting with colourful blooms, groups of people laughing and celebrating the warmth of the sun or possibly a special occasion, so follow the pastel trend this season for making accessories that will fit perfectly with floral frocks, lace gowns, linen trouser suits, silken wraps and glowing sun-kissed skin.

The jewellery featured this month provides plenty of inspiration for those who work to commission or produce seasonal accessories. Making jewellery to match an outfit can be tricky; the key to making jewellery on commission is to understand your clients' likes and dislikes including what shapes, textures and colours appeal to them. Ribbons, woven braids and pastel-coloured cords make for inexpensive, yet elegant, stranding materials that can be colour-matched to an outfit.

## CONTACT

Joan Gordon  
creativelifemagazine@gmail.com, 07545 225753



This elegant pendant will hang delicately on a long trace chain, set with 145 round diamonds with a total weight of 0.25ct. Pictured is the White Gold (18k), also available in Yellow Gold, Rose Gold and Platinum.

Flower pendant, £800  
[www.77diamonds.com](http://www.77diamonds.com)



## NATURAL

Simple leather stranded bracelets knotted and decorated with beads, charms or motifs will always appeal to the natural woman who has a close affinity with nature. Bracelets similar to this one are a causal take on the traditional charm bracelet. If you make jewellery using metal clay, you could offer to create motifs from flowers and leaves for your clients using examples from their own garden. Lampwork artists could make floral beads or implosion drops. Add emotive significance to your designs by transforming the bracelet into a personal treasure rather than a simple accessory.

Bead and hearts bracelet, £12.50  
[www.whitestuff.com](http://www.whitestuff.com)



## VINTAGE

The lovely turquoise blue coloured faux gems in this piece reflect one of the prettiest pastel colours on trend this season. Soft powdery pinks, yellows, creams, violet, coral and mint green are the palette to draw from. These clusters with claw settings are ideal for making vintage rhinestone designs. A classic client will want matching accessories such as earrings, bracelet and a ring. Keep the design medium in size and use chain rather than ribbon or cord stranding materials, sticking to one colour as the focal of the piece. Matching a stone to the colour of a dress may not be easy to achieve, but most classic women like tone-on-tone accessories so find a shade that blends with the fabric of the outfit.

M&S collection necklace, £25  
[www.marksandspencer.com](http://www.marksandspencer.com)



## STATEMENT

These large clusters of faux gemstones linked together make the perfect monotone statement necklace; it would sit beautifully on tanned, glowing skin with matching earrings and a large cocktail ring. Stone settings such as these, made in base or silver/gold-plated metals, are available from many jewellery supply companies. Add a little luxury to your settings with crystals and fresh water pearls and always add a chain to the fastening for size adjustment.

Clemence statement necklace, £32.50  
[www.whitestuff.com](http://www.whitestuff.com)

## Designer tips

- ▶ Upcycle vintage cluster settings. Carefully replace the stones in vintage claw settings with new crystals and stones that relate to the current fashion trend.
- ▶ Use coloured leather and cords for stranding materials linked with quality crimps and clasps to ensure a professional finish.
- ▶ If making jewellery to match a garment ask your client to wear the outfit so you can decide on what length to make the necklace and grade the size of matching accessories.

## URBAN TRIBAL

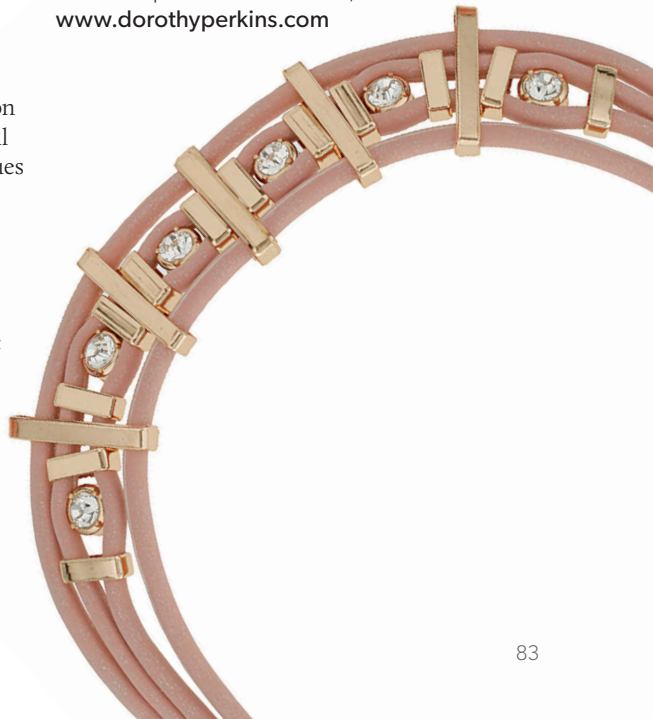
This collar is a radical move away from industrial materials and tribal earthy colours. The soft apricot coloured cord adds a feminine touch to this contemporary geometric design. The gold metal links form a pleasing pattern securing and framing the rhinestones. If you are into making steampunk, urban or tribal jewellery just use pastel coloured metals, resin, studs, stones and links to soften the look.

Multi row peach corded collar, £12.50  
[www.dorothyperkins.com](http://www.dorothyperkins.com)

## ROMANTIC

This accessory ticks all the boxes for fitting the garden party theme. The little enamel flowers are delightfully feminine and romantic. The simplicity of this ring certainly offers inspiration for makers who work with seed beads and small motifs. A maker can escape ring size fitting issues and as it is so easy and simple to construct, it makes for an accessory that fits the occasion but not one that will necessarily live a long life. A romantic woman is always attracted to floral patterns, dots and pastel colours, so the pastel trend is perfect for her. Use good quality elastic stringing material to ensure your bracelets and rings will at least last a season of wear. Knot cords securely as your client won't be happy if beads spill all over her strawberries and cream!

Pink flower stretch ring, £5  
[www.dorothyperkins.com](http://www.dorothyperkins.com)



# FLORAL TRIBUTE

*Flowers are an absolute essential for spring and summer jewellery. Here are just a few of the many flower-related products out there to make your jewellery look like a work of nature. By Sue Mason-Burns*



## CERAMIC FLOWERS

These stunning ceramic beads are lovingly handcrafted by ex-pat Brit, Natalie Fletcher-Jones of Peruzi, in her studio in rural Queensland in Australia. Natalie's work includes a plethora of diverse designs and patterns. Flowers feature heavily, and each bead is hand crafted and hand decorated. Natalie's range of ceramic beads is truly stunning and unique with a huge range of shapes and colours. Prices vary according to the style of bead and the shipping from Australia is surprisingly reasonable and quick.  
[www.peruzi.net](http://www.peruzi.net)



## FLOWER FINDINGS

What about that very essential component of jewellery making; findings? At Big Bead Little Bead you will find a great range of flower-based findings, including these lovely bead caps, clasps and connectors. All with a floral theme, they will complement your choice of beads perfectly to add a touch of nature to your jewellery piece. The connectors are in a bronze finish, and cost 30p each. The bead caps are in an antique silver finish and cost 50p for a pack of 10, and the clasps are also antique silver and are priced at 55p each for a substantial 24mm trigger clasp. Big Bead Little Bead also offers discounts for bulk purchases.  
[www.bigbeadlittlebead.com](http://www.bigbeadlittlebead.com)



## FLOWER BROOCHES

If you're thinking of trying out the new fashion in brooch bouquets and you need some extra special flower brooches to achieve the look, then look no further than Periwinkle Beads on eBay. They have a large selection of brooches that will make a stunning bouquet. Or maybe you're after that something special to add to a statement necklace? A brooch would fit the bill perfectly. And with a price tag of less than £2 each, they won't break the bank either.  
[www.ebay.co.uk/usr/periwinklebeads](http://www.ebay.co.uk/usr/periwinklebeads)





### BURLAP FLOWERS

For a material and texture just a little bit different in your jewellery making, why not try out these burlap flowers from Spoilt Rotten Beads? Sold as multi packs, the Burlap Elements come in a range of colours, sizes and styles. Priced at around £4.50 for a pack of three, or £5.95 for a pack of six, a small outlay could make your summer jewellery really stand out in the crowd.

[www.spoiltrottenbeads.co.uk](http://www.spoiltrottenbeads.co.uk)



### POLYMER CLAY FLOWERS

You name the flower, and Elise Canning of Artisan Flowers by Elise has almost certainly made a very intricate and detailed polymer clay version. Her range truly needs to be seen to be believed and the accuracy is quite astounding. Each flower is lovingly handcrafted and will enhance any piece of jewellery, whether it's a single flower, or a brimming garden! Flower beads vary in price and size, but typically start from as little as 75p. The range also includes complementary leaves, acorns and pinecones in stunning metallics.

[www.beadazzledbyelise.com](http://www.beadazzledbyelise.com)

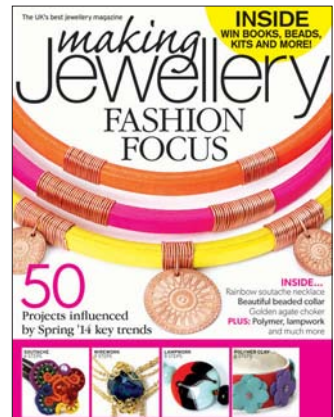
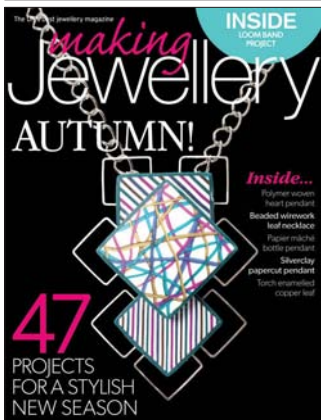
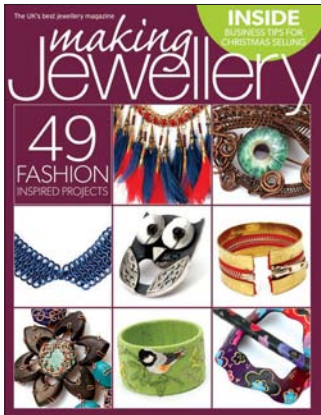
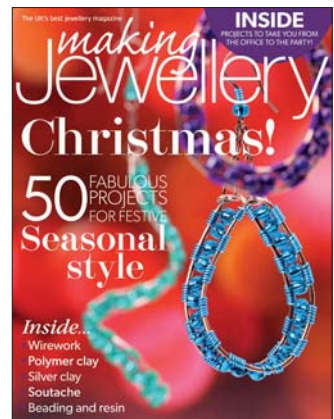
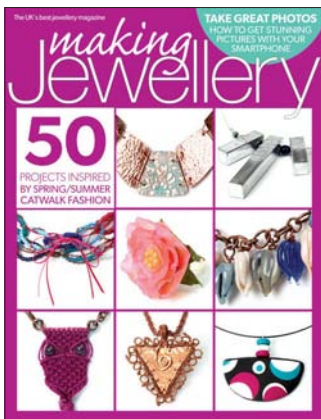


### LAMPWORK FLOWERS

The Fyre Faerie, aka Nicky Townsend, is a very talented lampworker, with a particular penchant for flowers. She makes a range of different floral styles, including these beautiful examples. As well as the floral beads, Nicky also makes beautiful complementary beads to go with the florals and sells them as a set to complete the look. Prices differ, depending on the materials used and the size of the beads, but you can expect to pay as little as £10 for an exquisite set of handmade floral themed beads.

[www.etsy.com/uk/shop/TheFyreFaerie](http://www.etsy.com/uk/shop/TheFyreFaerie)





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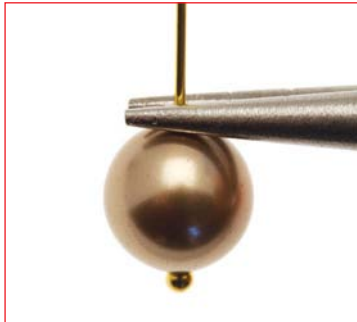
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# BASIC TECHNIQUES

## HOW TO MAKE A WRAPPED LOOP



Thread a bead onto a head or eye pin. Grip the wire with round nose pliers next to the bead.



Bend the wire above the plier jaw to a right angle. You will need about 2mm of wire above the bead before the bend.



Move the plier jaws to sit at the top of the bend.



With your thumb push the wire back around the pliers, keeping it tight to the jaw.



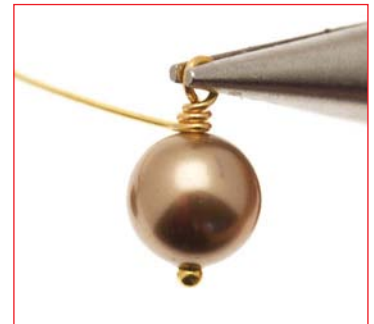
Keep pushing the wire around the jaw until you meet the bead.



Move the pliers around the loop to and continue to bend the wire around until it is facing out at a right angle and you have a complete loop.



Use a pair of chain nose pliers to hold across the loop firmly.



Wrap the wire around the neck of the loop until it meets the bead. Snip off any excess wire and push the end against the coil to finish.

## MAKING A SIMPLE LOOP



Thread the bead onto a head or eye pin and cut the pin about 1cm above the bead. Bend the wire to a right angle above the bead.



Using round nose pliers, grasp the wire at the very end and curl it around the plier jaws



Roll the wire around to meet the bead. If it does sit centrally move the plier jaws around the loop to sit by the bead away from the open end. Bend the loop back to sit directly about the bead.



Use chain nose pliers to tighten the loop by twisting it from side to side do not pull it outwards as that will distort the shape.

PHOTOGRAPHS: SIAN HAMILTON



## FOR THE GROOM

Customised cufflinks for the groom would make an unusual gift and be a talking point. This simple pair of round silver-plated cufflinks could be personalised with scrabble tiles, resin moulded shapes or stamped blanks.

Cufflink blanks (approx. 25mm x 8mm), £1  
[www.beadsdirect.co.uk](http://www.beadsdirect.co.uk)



## BRIDAL JEWELLERY

Every bride wants to have amazing jewellery for her special day. Why not make some stunning creations using a Swarovski crystal bead mix including Swarovski Elements. Sparkly and elegant the kit includes classic crystal, crystal AB, white opal crystals and white pearls. Try combining with Sterling silver findings and stardust beads for a really special project.

Swarovski crystal bead mix, from £9.95  
[www.mailorder-beads.co.uk](http://www.mailorder-beads.co.uk)

## GIFTS

This personalised stamped metal horseshoe is a modern take on a traditional idea. The horseshoe shape is approx 6.5cm in size and is finished with a beautiful ribbon to match.

Hand stamped horseshoe, £10  
[www.handmadewithlovedesigns.co.uk](http://www.handmadewithlovedesigns.co.uk)



# WEDDING JEWELS

TOP

*This month we take a look at the gorgeous array of wedding-themed jewels and charms to make your big day extra special. By Linzi Alford*

Planning a wedding has lots of scope to include jewellery making. From accessories for the bride and groom to gifts for bridesmaids and flower girls, things to make on the hen party, and even to decorate place settings. There's no better excuse for a shopping trip!



## KITS

Try your hand at pearl jewellery using this silver pearl Hugs and Kisses bracelet kit. This amazing bumper pack allows you to create ten pearl and crystal bracelets in your chosen design – fab for a bridal party. There are findings included within the kit so you can complete the projects. There is a beginner, easy or a more advanced pattern weave to choose from.

Ivory pearl hugs and kisses kit, £23.99  
[www.beadsdirect.co.uk](http://www.beadsdirect.co.uk)

## WEDDING-THEMED CHARMS

These cheap and cheerful Tibetan silver charms would be ideal for wine glass charms, loaded charm bracelets, individually as pendants or even as place setting embellishments.

Tibetan wedding themed charms, from 25p  
[www.angs-attic.co.uk](http://www.angs-attic.co.uk)


## DON'T MISS!

*Next month's top five when we look at photo inspired beads*



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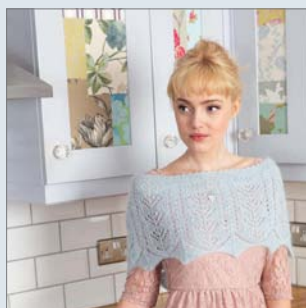
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# FLOWER GARDEN BRACELET

*This piece of jewellery might have been inspired by French gardens, with their formal symmetry, harmonious colours, orderly rows, and central ornament.*

*By Jamie Cloud Eakin*



## MATERIALS

- ▶ 2g opaque cream Ceylon size 8° Delicas
- ▶ 4g light cream opaque luster size 11° seed beads
- ▶ 1g light cream opaque luster size 15° seed beads
- ▶ 24–28 x 3mm opal aqua Czech fire-polished beads
- ▶ 10 x 8mm x 3mm turquoise opaque centre-drilled glass flower beads
- ▶ 20–24 x 10mm x 7mm green opal glass leaf beads
- ▶ 20–24 x 6mm cream round pearls
- ▶ 6 x 3mm cream round pearls
- ▶ 1 x 30mm x 22mm green cat's-eye glass cabochon
- ▶ 1 x gold 3-hole slide clasp
- ▶ 12 x 5mm gold jumpings
- ▶ 6.4cm x 5.1cm of backing
- ▶ 6.4cm x 5.1cm of outer backing
- ▶ Cream or white size B thread
- ▶ Size 12 beading needles
- ▶ Chain nose pliers
- ▶ Craft glue

## STEP 1

Mark vertical and horizontal lines that go through the backing's centre. Glue the cabochon to the backing's centre and let it dry.

## CREATE A WINDOW BEZEL

### STEP 2

The bezel is a window bezel on a base row.

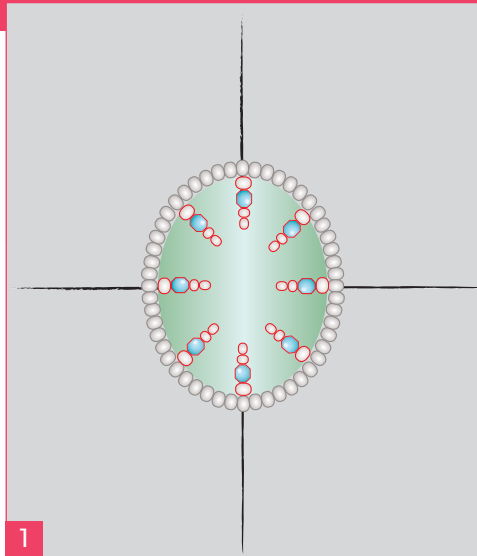
**Round 1:** Stitch a row of 11°s around the cabochon using the 4–6 backstitch.

**Round 2:** Use the stacks stitch to position stacks as illustrated in figure 1. For each stack, use one 11°, one 3mm fire-polished bead, and two 15°s, with the last 15° being the stopper. After the last stack, stitch up through the first stack, including the stopper bead. (Figure 1).

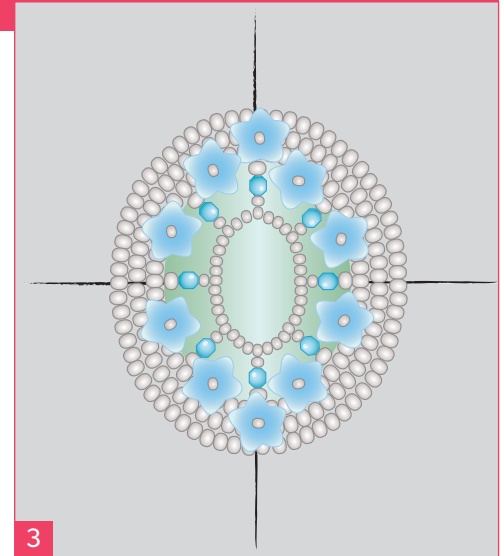
**Round 3:** Pick up five to seven 15° beads each time, as needed to span the distance between stacks, and pass your thread through the next stack's stopper. Continue around the cabochon to the starting point, completing the bezel (figure 2). Pass your thread around the third round of beads several times to straighten and strengthen it, stopping next to a stack. Pass your thread down the stack to the beadwork's back.

**Rounds 4 and 5:** Stitch two more rows with 11°s, using the 4–6 backstitch.

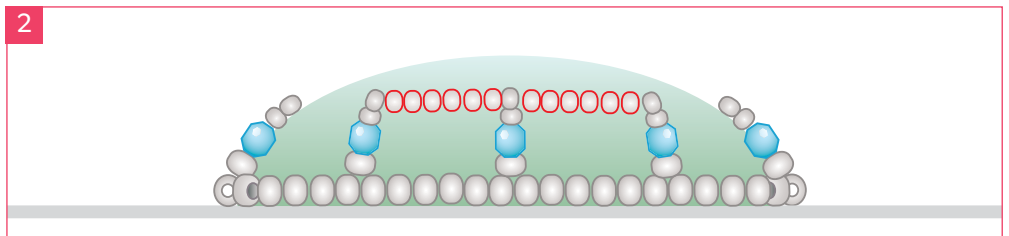
**Round 6:** Embellish around the cabochon with the stacks stitch, using a flower for the stack and a 15° bead for the stopper. First, position a stack in the centre of each window stitching up from the back side between the cabochon and the base row. Then add a stack at the cabochon's top and bottom, positioning the stack between the base row and additional row (figure 3).



1



3



2

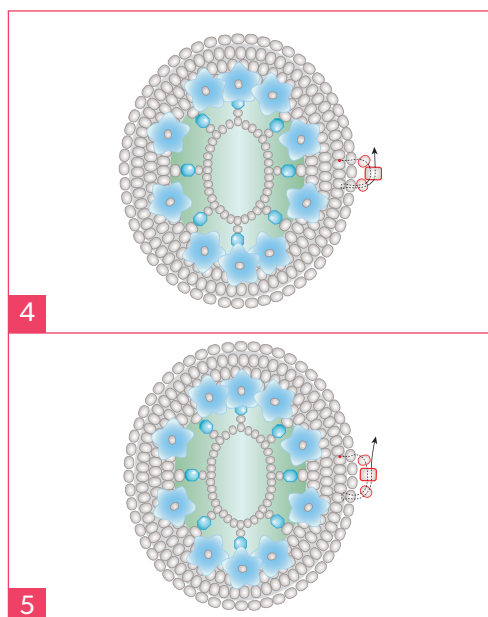
### STEP 3

Trim the backing close to the last row, being careful not to cut threads. Glue on the outer backing, let it dry, and trim it.

### STEP 4

Stitch with 11°s around the edge using the standard edge stitch. Find and mark the centre of the sides.

## ADD THE STRAP SECTIONS



4

5

### STEP 5

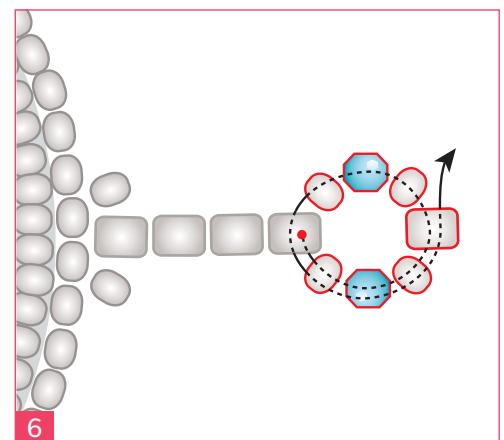
Cut 1.8m of thread and put it on a needle to work as a single thread. Pass your thread through the backings from the back to the top, positioned at least 6mm from the edge and under an edge bead, leaving a 22.9cm tail. Refer to figure 4 if the centre is a bead, or follow figure 5 if the centre lies between two beads. Stitch out through the edge bead. Pick up one 11°, one 8°, and one 11°. Then stitch down through the edge bead on the other side of the centre, staying on the top. Stitch through the backings to the back, at least 6mm from the edge; then go out through the edge bead. Stitch through the 11° as well as through the 8°.

### STEP 6

Using ladder stitch and 8°s, add ladder steps until there are four 8° beads.

### STEP 7

Add another ladder stitch using one 11°, one 3mm fire-polished bead, and one 11° bead for the sides with an 8° for the ladder step, as illustrated in figure 6.



6

## STEP 8

Add two more ladder steps using 8°s.

## STEP 9

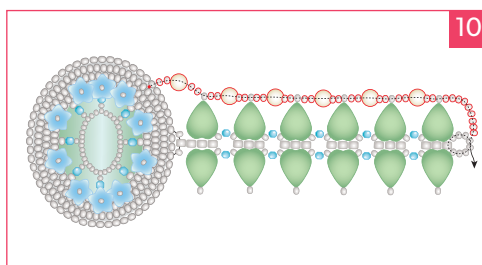
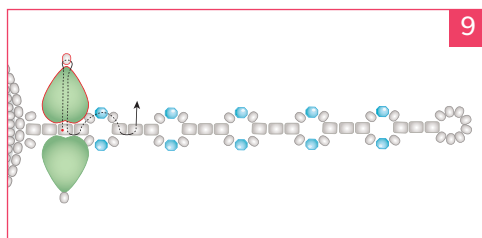
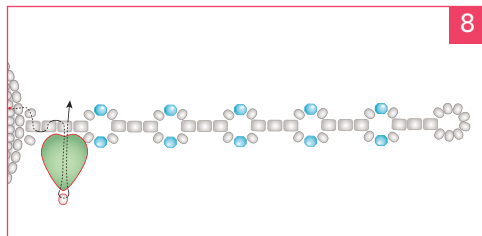
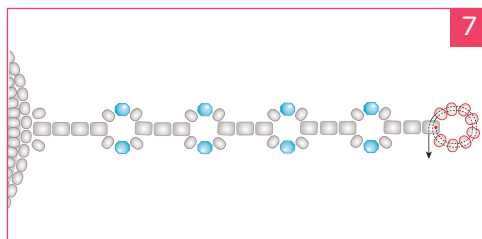
Repeat Steps 7 and 8 until you have the desired length. When sizing for your wrist, remember to factor in the end loop, jumprings, and clasp that you'll eventually add.

## STEP 10

Create an end loop with eight 11°s (figure 7). Stitch through the loop two more times to reinforce it. Weave your thread back through the ladder's beads to the edge bead on the centre section. Stitch down through the edge bead, staying on the top. Stitch through the backings to the back, at least 6mm from the edge; then go out through the edge bead.

## STEP 11

Weave your thread through the ladder's beads to add the leaf fringe, as illustrated in figures 8 and 9, using a leaf and one 11° as the stopper bead. Add the leaf fringes across the bracelet's ladder section, then weave your thread back through the ladder's beads to return to an edge bead on the bracelet's centre. Stitch through the edge bead and backings. Stitch over to the tail thread and use it to tie a square knot. Weave in the ends and cut.



## STEP 12

Cut 2.7m of thread and put a needle on it. Move the needle to the centre to work with doubled thread. Stitch your thread up from the back to the top, at least 6mm from the edge, and out through the edge bead that is the sixth bead from the ladder section thread (figure 10).

Leave a 22.9cm tail. Pick up two 11°s, one 6mm pearl, and two 11°s, and stitch through the stopper bead on the first leaf fringe. Adjust the count of the first 11°s beads as needed to make the leaf stand up straight. Pick up two 11°s, one 6mm pearl, and two 11°s and pass through the next leaf fringe. Repeat to the last leaf fringe. Pick up ten 11°s (or adjust the count as needed to fit) and stitch through the top two beads in the loop at the end of the ladder section. Stitch around the loop to reinforce it. Repeat in reverse, adding beads to the bottom of the strap to return to the centre section of the bracelet.

## STEP 13

Stitch down through the edge bead, staying on the top. Stitch through the backings to the back, at least 6mm from the edge; then go out through the edge bead. Weave your thread back through the row created in the previous step to return to the start. Stitch into the edge bead, staying on the top. Stitch through the backings to the back, at least 6mm from the edge. Stitch over to the tail thread and use it to tie a square knot. Weave in the ends and cut.

## STEP 14

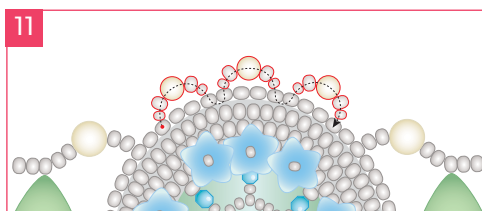
Repeat steps 5 through 13 on the other side.

## ADD THE EDGE

## STEP 15

Identify the centre top and bottom of the centre section of the bracelet by counting the beads on the edge. The standard side petal edge is on a base of four edge beads, and uses one 15°, one 11°, one 3mm pearl, one 11°, and one 15° to create the petal. Plan your starting and ending point to create three petals like the examples in figures 11 and 12. If the centre is a bead, like in figure 12, the petal will instead be on a base of five beads, so adjust the beads for the petal to two 15°s, one 11°, one 3mm pearl, one 11°, and two 15°s. (Figure 11).

Cut 91.4cm of thread and put on a needle to work single thread. Stitch your thread up from the back to the top, at least 6mm from the edge, leaving a 22.9cm tail, and out through the edge bead. String the petal beads and stitch down through the edge bead on the other side of the petal, staying on the back. Stitch up to the top under that edge bead and at least 6mm from the



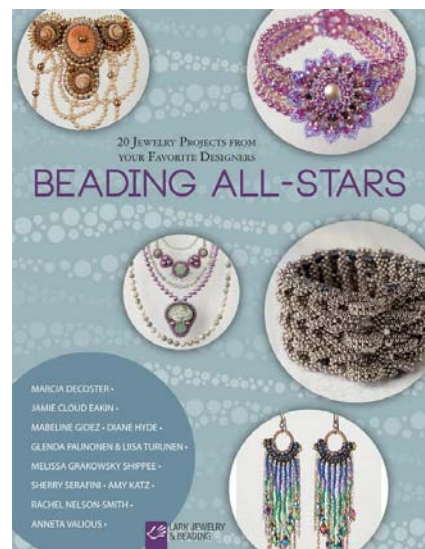
edge. Stitch to the back, positioning the needle under the next edge bead and at least 6mm from the edge. Stitch out through the edge bead and create the next petal. After the last petal, weave the thread back through the edge and petal beads to return to the starting point. Use the tail thread to tie a square knot. Weave in the ends and cut it.

## STEP 16

Repeat on the bottom edge. To complete the bracelet use the pliers and jumprings to attach the clasp.

## Book information

Extract from **Beading All-Stars** published by Lark Crafts, an imprint of Sterling Publishing, ISBN 9781454708629, £19.99, available from [www.thegmcgroup.com](http://www.thegmcgroup.com)



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# Pearls of Wisdom



*Welcome to Jackie's blog, the inspirational column from the owner of What Simon Said, a consumer-friendly website that promotes all aspects of UK jewellery*

For too long now, everyone's constantly spouting on about East London, as if it is the only source of anything remotely exciting happening in the world. As a proper cockney (pronounced 'propa cockernee') who has subsequently spent most of her life in North London, before settling in the faintly rural setting of Kew, this winds me up a little, as I feel what East London truly represented has been lost in a swathe of hipster beards, French Bulldogs and drinks served in jam jars (just give me a normal glass, for the love of God!).

But some recent developments at this coalface of cool has appealed to me; mainly the explosion of artisan crafts and independent traders, as well as support for start-up businesses and those people willing to take a risk on something a little bit different. Galleries, design spaces, mixed pop ups, all showcasing the little guy with the big talent – it's fantastic.

Thankfully, this interest and support for the craft explosion hasn't just remained in Shoreditch (I'm sure rents have risen in line

with popularity over there), and I now have a little slice of East London cool just down the road from me in Teddington. that I made into a stunning pendant."

Kate's work centres around upcycled unique pieces, incorporating old watch parts, small engineering components, die-cast toys, melted glass and a whole host of unlikely materials. Kate says, "As a mature student, I found I had a life-time's worth of references that I could incorporate into my designs. I am really interested in collecting quirky objects and ephemera, and using these in both my textile design work and jewellery. Everything we do at iofi is the antithesis of the mass-produced, although we sometimes incorporate discarded mass-produced objects to create something really unique."

Kate sources materials for her jewellery from car boots sales, charity shops, auctions, the internet and even old junk her customers bring in to her. "So much of what we throw away can be repurposed. I love the way memories can be incorporated into jewellery and how it can make us feel. One of my favourite pieces was a timer from an old boiler

*"Shoreditch, eat your heart out – Teddington is where it's at!"*

with popularity over there), and I now have a little slice of East London cool just down the road from me in Teddington.

iofi Design Space ([www.iofidesign.co.uk](http://www.iofidesign.co.uk)) is the brainchild of Kate Winskill. Kate always had a passion for design but her parents discouraged her artistic tendencies, believing there was no career in it, and she spent 20 years doing marketing and PR for the pharmaceutical industry. But the passion never went away and after a diagnosis of thyroid cancer in 2004 led to a complete life re-evaluation, Kate went back to school to study Fine Art and Textiles. It's here she came up with the idea for iofi Design Space, which launched in August 2013.

The design space showcases Richmond and Kingston-based artists and craftsmen and women, as well as other UK designers new to London. With everything from prints, t-shirts, jewellery, ceramics and glass, accessories and stationery at affordable prices. All the pieces are unique (hence iofi) and appeal to a wide customer base, from teenagers to those in their 80s. The one shared characteristic says Kate, is

that I made into a stunning pendant."

Kate is really keen for local involvement, using social media, shopping evenings and events. iofi Design Space also offers classes in jewellery making, knitting, illustration and a range of design-based activities, suitable for both adults and children. And the space offers a great spot for parties for crafty kids. Stock changes weekly, so there's always something new to discover.

Although still relatively new, Kate was overjoyed to win the BTAA Jewellery Award in 2014, but what really gives her satisfaction is seeing someone wearing her jewellery, or letting her know how much they love the piece that she's created for them, like this email from one of her customers: "I just wanted to thank you again for the watch cufflinks you made from two of my mother's watches. My brother was delighted at the gift and the quality of the cufflinks." As accolades go, they don't get much better than happy customers.

Shoreditch, eat your heart out – Teddington is where it's at!



Read more from Jackie at [www.whatsimonsaid.co.uk](http://www.whatsimonsaid.co.uk)

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